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ČASOPIS ZA IZVEDBENE UMJETNOSTI: PERFORMING ARTS JOURNAL

No. 50

frakcija

PSi#15SHIFTS

This special issue of **Frakcija Performing Arts Journal** is a supplement to the SHIFTS program of **PERFORMANCE STUDIES INTERNATIONAL CONFERENCE # 15 - MISPERFORMANCE: Misfiring, Misfitting, Misreading**, which takes place in Zagreb 24 - 28 June 2009, hosted by the Centre for Drama Art as principal organizer, in collaboration with several other research and cultural institutions. The contents of this publication are a result of the response of SHIFT curators, who have shown great interest in jointly creating an issue of Frakcija with us.

PSi # 15 SHIFTS cannot be exclusively reduced to panels or working group meetings, roundtable discussions or workshops or lectures, work in progress presentations, public forums, highly contingent interactive events, actions or installations, theatre or dance or performance art, multimedia performances, exhibitions, seminars or interventions: rather, SHIFTS are combinations of those formats and genres, experimenting on their intersections, with their functions and protocols. Above all, SHIFTS are hybrid collaborative platforms inviting both artists and scholars to jointly (mis)perform "in between" conventional or at least recognizable modes of doing a conference, doing art, being an artist or an activist, being a scholar or a curator or... either-or.

The PSi #15 SHIFTS are shifting attention to the lost, redundant, marginalized, eliminated – in a word, *abandoned practices*. They intend to establish a whole alternative school named after Sisyphus, with its own institutional apparatus and a one-night-stand curriculum; they chronicle

the dissolution of the American dream; they reenact the history of (Croatian) performance art through a theatre play; they are concerned with misfired intentions in negotiations on cultural policy; they tackle mis-information and mis-reading of signs and strategies of persuasion in the mass media propaganda; they explore the misunderstandings that might cause reassessment; they problematize the (in) capacity of memory, its fragmentation, active forgetting and the breakdown of the psyche; they experiment with mistakes in performance and their aleatory outcome, as well as with performance techniques that deliberately cause various kinds of failures and abortive efforts; they attempt to affirm the terms which, in the discourse on the performing arts, have negative, or even pejorative connotations or usage; they carry on the discussion on the elusive notion of theatrical presence, failure of representation, of the performative sublime (as performance of the *unperformable*), of erroneous performativity; they attempt to explain and translate the culturally-specific joke...

Random Entrants, Showroom Detours, Punishment and Crime, Via Negativa, Experiments in Mis-Informational Relations, Incongruent Recollections, Abandoned Practices, Janez Janša, Janez Janša and Janez Janša – these are only some of the namings that suggest affection for misperformance, and only some of the names that the PSi#15 SHIFTS will bring into focus and weigh their potential correlation or the impossibility of any kind of interrelatedness.

<http://www.psi15.com/>

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# Serial Performa Dialogues about Missed and/or Exp Multiple Geneva Co-originality

**SHIFT CURATOR** Nataša Govedić

**SHIFT SLOTS** 24 June 2009, 20:00, *1 poor from History*; 26 June 2009, 21:30, *Miss Julie*;

**SHIFT PARTICIPANTS** Katarina Pejović, Boris Dangubić, Mislav Čavajda, Ivana Roščić, Marin Frljić, Ivana Ivković, Tomislav Medak, Ana Imfeld, Nikolina Pristaš, Goran Sergej Pristaš

# activity?

# Chained Actions,

# ected Unity,

# ologies and

*and one 0; 25 June 2009, 20:00, Vacation*  
27 June 2009, 21:30-00:30, discussion  
Bakal, actors of Shadow Casters, Nataša  
Blažević, Anica Tomić, Jelena Kovačić, Oliver  
Kreitmeyer, Zrinka Užbinec, Aleksandra Janeva  
and guests



*Miss Julie, durational performance based on a naturalistic tragedy by August Strindberg, a theatrical research project by Nataša Dangubić, Mislav Cavajda, Ivana Rošćić, Jelena Kovačić, Anica Tomic, Marin Blažević and Oliver Frlić, photo: Srdan Sarić*

# Vocabulary

Nataša Govedić

**OUTRAGEOUS MONOTONY:** If “the performative action” is so complex and unique process of signification that it cannot be repeated, how come our social, even our artistic scene tends to be so monotonous, so burdened by actions that lack any innovative quality?

**HIERARCHY OF “PETITIONS”:** Is there a hierarchy of certain actions that do *escape* re-petition?  
Are there “the best” petitions against repetitions?  
Who constructs it?  
And how?

**DISCOVERY:** Coming from repetitive efforts of dealing with the past.

**REPETITION:** Impossible, fearful, necessary, naive, accidental, canonic, iconoclastic, political, pedagogical, clinical, ethnographic, rhythmic, theatrical...

**TO DISCOVER:** To lay open something previously hidden.  
(And, therefore, perhaps, *continuous*?)

**REPETITION 2:** Desired, but reluctant continuity.

**THE SERIAL PATTERN:** Necessity of repetition with variation; the development of the theme.

**FAUST:** “Should we consider it pathological to burden oneself with the past, while the healthy and realistic person is absorbed in the present and its practical concerns? That would be to appropriate a moral form *and it's as good as if it never happened...* uttered by the devil at a decisive point in *Faust* to reveal his innermost principle: the destruction of memory”

Theodor Adorno, “What does coming to terms with past mean?”,  
from *Bitburg in Moral and Political Perspective*,  
ed. G. Hartman, 1986, Bloomington: *Indiana Un.Press*, p. 117.

**REPETITION 3:** “Undoing”: of the past?  
Of the present?

**SERIAL TIME-LINE:** Think again.  
And *again*.  
And *again*.

**RE-ENACTING:** Specific performative genre that changes time-arrow into time-cycle.

**SERIAL PERFORMANCE:** Establishing the politics of remembrance.  
Working against ideology of “sacred present”.

**CONNECTING:** “Everything is even more complicated when we consider that the internal space is itself made of multiple spaces which must be locally integrated and connected, and that this connection, which may be achieved in many ways, pushes the object or living being to its own limits, all in contact with the exterior; and that this relation with the exterior, and with other things and other living beings, implies in turn connections and global integrations which differ in kind from the preceding.

Everywhere a staging at several levels.”  
Gilles Deleuze, *Difference and Repetition*,  
2004 [1968], London: Continuum, p.269.

**REPETITION 4:** “We created a border between darkness and darkness”.  
Rolf Aggestam, *Selected Poems*, “Old Basho”, Oregon: Prescott Street Press, p. 29.



BADCo., 1 poor and one 0, photo: D. Žižić



Miss Julie, ... photo: Srđan Šarić



Bacajući sjenke, Vacation from History, photo: K. Pejović

# Abandoned Practi

**SHIFT CURATORS** Lin Hixson and Matthew

**SHIFT SLOT** 25 June 2009, 17:00-20:00

**SHIFT VENUE** Zagreb Youth Theater: ISTRA

**SHIFT PARTICIPANTS** Carol Becker and Alan

*Every house has a door:* Lin Hixson, Matthew  
Stephen Fiehn

# ces

Goulish

Read; Branislav Jakovljević;  
Goulish, Selma Banich, Mislav Čavajda,



*Let us think of these things always. Let us speak of them never. Performance by Every house has a door. Directed by Lin Hixson. Photo by John Sisson. Pictured left to right: Matthew Goulish, Selma Banich, Mislav Čavajda, Stephen Fiehn*

# AP Notebook

Compiled by Matthew Goulish

## §

Dialogue on abandoned practices: Carol Backer, Alan Read

*Every house has a door* work-in-progress performance:

*Let us think of these things always. Let us speak of them never.*

Director: Lin Hixson

Performers: Selma Banich, Mislav Čavajda, Stephen Fiehn, Matthew Goulish

Dramaturg: Matthew Goulish

Company Manager: John Rich

Response: Branislav Jakovljević

## §

From the beginning, Lin Hixson wanted Alan Read's research into abandoned practices to serve as a foundation for the first performance of *Every house has a door*. This was the name that we gave to our new company – actually less a company than an ongoing project of invitational teams of collaborators. Lin and I formulated the idea after the ending of *Goat Island*, an ending that had been considered and orchestrated over two years, with the creation and touring performance of *The Lastmaker*. With John Rich administrating, we set up a new not-for-profit corporation. The first performance by *Every house* took shape around the performer/collaborator team of Stephen Fiehn of Cupola Bobber, and Mislav Čavajda and Selma Banich from Zagreb, whose work we had encountered while touring with *Goat Island*. Marin Blažević helped us organize our first rehearsal residency in Zagreb in summer, 2008, for which Lin supplied two directives.

### 1.

At what point does a performance emerge?

Devise an event appearing out of a non-event that is no longer than 3 minute.

### 2.

Construct a dance for the members of the group that is no longer than 3 minutes and uses an abandoned practice as its source.

The second of these derived from Alan's proposal for cross-disciplinary studies of abandoned practices and endangered uses. Here is an excerpt from that proposal.

*The ubiquity of performance measures within a diverse range of disciplines and fields is no longer contested, if it ever was. But the precise definition of the role of 'practices' in these operations remains vague and largely unaccounted for. This is partly because most research into practices, such as that conducted in theatre itself, but also much more widely across the material and social sciences, has been disproportionately interested in those practices which have 'survived', continued or been successful in impacting upon contemporary operational modes. This is understandable given one of the principal interests of historical recovery is the better understanding of how such pasts shape our presents. Such enquiry informs the vast majority of current research across disciplines, especially in areas of 'practice as research' (such as theatre studies) for whom the re-invigoration of art forms now is a declared intention of many of the best and most relevant researchers in the field. The proposed research project 'Abandoned Practices & Endangered Uses' takes a quite different approach to the same problem. Equally committed to the advancement of contemporary performing practices and their relation with disciplines, across the academy as well as associated professional cultural and public fields, this research seeks to identify, recover and examine examples of those practices which have been abandoned for economic, political or disciplinary reason. Rather than privilege those practices that 'endure', the research focus here will be on those that are eliminated. By shifting attention in this way to the lost, the redundant and the marginalized, the initiation of an alternative history of practices will be possible – one that will throw a properly critical light on those practices that have temporarily won their place in the pantheon at the expense of others. The objective here will be to gauge what has been gained in the rejection of what has been lost and to measure what would be gained in recovering what has been abandoned.*

We tried to take Alan's proposal as literally as possible. For example, during the first residency, Lin asked Stephen to write a song related to some of his abandoned practices research in response to the second directive. She knew he was a member of the band *Fessenden*, and had heard him sing in Cupola Bobber performances. A day or two later, he produced a ballad whose lyrics collected archaic phrases and figures of speech of the American West in the Gold Rush days.



croaker croaker  
pull in your horns  
it's time for us to go now  
get a wiggle on  
offish curly wolf  
it's time for us to go now  
apple knocker  
you're full as a tick  
it's time for us to go now  
four flusher  
hobble up your lip  
it's time for us to go see the elephant

We met with Alan and Carol Becker in New York in November, when we were there to perform *The Lastmaker*. Our concept for the PSI shift was to have Alan and Carol engage in a dialogue on abandoned practices, followed by a work-in-progress performance of our new piece. Branislav Jakovljević had agreed to give a concluding response. We tried to summarize, for Carol and Alan, the work on our performance thus far. Carol was particularly interested in utopian thought as an abandoned practice.

We held a second rehearsal residency in Chicago in January 2009. By chance we encountered an essay from 1978 by the American philosopher Stanley Cavell titled *On Makavejev on Bergman* (Cavell, *Themes Out Of School*, University of Chicago Press, 1984). Cavell described a montage that Yugoslavian film director Dusan Makavejev had presented at a conference at Harvard that spliced together non-verbal sequences from several of the films of Ingmar Bergman. Makavejev's films had been quite well known in the US in the 1970s and 1980s. Yet they were hardly known at all by the younger generation of former Yugoslavia, partly because he had been forced to emigrate after making *WR: Mysteries of the Organism* (1971). Cavell's essay alerted us that his film *Sweet Movie* (1974) captured, documentary-like, several performance rituals of the commune overseen by the Viennese Aktionist Otto Muehl. We devoted rehearsal time to watching both films. Makavejev's fascination with Bergman astonished us, but we soon realized that Cavell's essay provided us with the template for our collaboration: a triangulation in which artists from the US (Lin, Stephen, and myself, echoed in Cavell's voice) and from former Yugoslavia (Mislav and Selma, echoed by the voice of Makavejev) encountered one another indirectly by way of mutual regard for an equidistant third entity, the films of the Swedish director Ingmar Bergman. Very soon, Lin began devising sequences in which we the performers enacted the movements of actors on computer screens mostly unseen by the audience. These included a group recreation of the commune feast from *Sweet Movie*; Mislav singing *The Prayer of Francois Villon*, the song by the Russian writer/chansoneur Bulat Okudzava that the figure-skater sings with bloodstained hands at the end of *WR*; and Selma performing a solo copying all the roles in the 3-minute trailer for *Persona*. The result was a kind of emerging choreography, never quite repeated, but adhering to a repeatable source.

In the title of Makavejev's film *WR: Mysteries of the Organism*, the initials WR stand for both Wilhelm Reich and World Revolution. Carol told us she had seen this film many times. The Muehl commune exemplified the abandoned practice of a somewhat Reichian utopian community. Carol wrote:

*Wilhelm Reich had been a student of Freud's who was thrown out of the psychoanalytic association because, while Freud and others hoped to stay under the radar of the Nazis by choosing a non-Jew to head the Psychoanalytic Association, Reich spoke out against Hitler and refused to appease him. Reich was a utopianist of a very particular order believing that humanity could be transformed through the use of orgone energy. But "Orgonomy," the study of such energy, got him into a lot of trouble.*

*Through the creation of Orgone Accumulators—manifested in the famous Orgone box—Reich hoped to harness the energy that existed in the universe and use it to liberate energy blockages in the body. But locating his theories in the body and imagining sexual energy, specifically the orgasm, as a key to such liberation, made Reich an easy target.*

In the documentary sequence of *WR* shot in Orgonon, Maine at the Reich house/museum, now populated by his surviving family and friends, we first see an Accumulator box, like a squat wood-paneled refrigerator, in the corner of a garage alongside old bicycles and lawn furniture. As the camera approaches, we hear a man's voice.

*Hooray, he cried. I am a real boy. Look at me dance. Listen to me talk. Old Geppetto smiled, for he knew in his heart that Pinocchio had much to learn before he could be a real boy. – I'm here in the Accumulator. Shall we come out now, Parker? They want to talk.*

The door opens, and a small boy emerges wearing a Halloween mask of a grinning cat, followed by a man in an argyle sweater.

In the months following our second residency, Selma managed to contact Makavejev, now living in Paris. He generously took an interest in our project, and alerted us to the existence of an article by himself and Matthew Duda detailing the Bergman presentation at the Harvard conference. I discovered a non-circulating copy of the book (*Film & Dreams – An Approach to Bergman*, V. Petric ed., Redgrave, 1981) in a small library at the Gene Siskel Film Center. The librarian allowed me to photocopy the article, *Bergman's Non-Verbal Sequences: Source of a Dream Film Experiment*, which prefaced its extensive notes detailing the Bergman montage with the question: *is it possible to construct (or reconstruct) a Bergman film that Bergman never made?* The article described how the montage “sprang from a project that Makavejev conducted in his filmmaking class (which he taught during his year-long stay at Harvard) that he called ‘compressed cinema.’ (The project consisted of viewing a ninety-minute feature film in thirty minutes by projecting each of its three reels side-by-side simultaneously.)” This process facilitated the emergence of recurring patterns which Makavejev referred to as Bergman’s “numerous souls.” The article included Makavejev’s Bergman testimony.

*Confronted by Bergman's films, I suffered for years from a feeling of inadequacy. Picking up – subliminally – a moralistic fever, I was trapped in an unhealthy consciousness with a feeling that there was no way out, as if the exit doors of the auditorium had disappeared.*

*Indeed, I was not able to understand the abstract and moral connotations of Bergman's films. His characters, ashamed of their own vitality, constantly apologized to an invisible authority. His concept of God, especially, the God who does not love people and who makes them unexplainably miserable, seems to me incomprehensible and gratuitous for a serious artist.*

*But then, how relieved I was when I finally realized that Bergman is actually a clown disguised as a priest!*

*Bergman has succeeded in creating a genuine Jungian soap opera!*

The seriousness of intent behind Bergman’s so-called clowning, and by extension the weave of lightness and weight in Makavejev’s response, pointed to a passage from Cavell’s essay, which will serve here as our conclusion.

*I call [Makavejev's] methods of construction “the film of excavation,” and by this I mean my sense of his work's digging to unearth buried layers of the psyche but also my sense that these constructions have the feeling of reconstruction – as of something lost or broken. [...] The conscience of Sweet Movie is most hideously captured in a sequence of literal excavation – the Nazi documentary footage of German troops exhuming bodies from mass graves in the Katyn Forest. A lifelong participant in a society of declared socialist aspirations, Makavejev is asking: Was my revolution capable even of this? Has it cannibalized everything that has touched it? Is it true that the Red Army committed a mass murder of the Polish officer corps? The film shows a card which contains Anthony Eden's response to this news: “Let us think of these things always. Let us speak of them never.” For Makavejev, that conspiracy of silence, call it mass hypocrisy, is a prescription for self-administered mass death. Mere film alone cannot prove who caused and buried the corpses in the Katyn Forest, but this film directly refuses the conspiracy of silence about it.*

§§§

# Misfirely Tales:

**SHIFT CURATOR** Leonida Kovač

**SHIFT SLOT** 25 June 2009, 17:00-20:00

**SHIFT VENUE** Zagreb Youth Theater: POLI

**SHIFT PARTICIPANTS** Katarzyna Kozyra,  
Kovač

## ***Punishment***

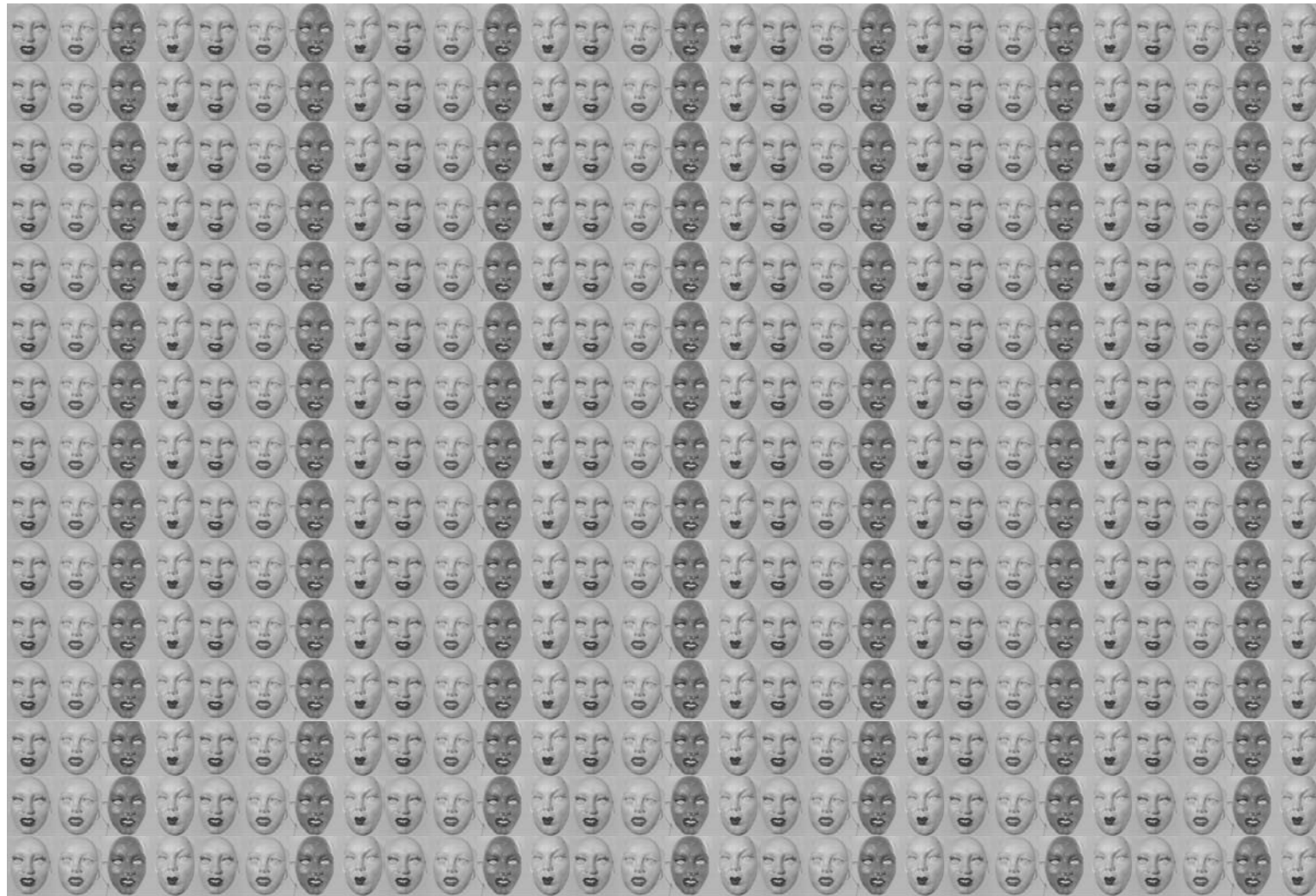
**INSTALLATION** 25, 26 June 2009, 20:00-21:30

**VENUE** *Europa* Cinema

# Katarzyna Kozyra

Hanna Wroblewska, Fabio Cavalucci, Leonida

***and Crime (2002)***



K. Kozya *Punishment and Crime*, 2002

# Nightmare

Leonida Kovač

Where to begin? With regard to the conventions of the meta-language of art critique, I am supposed to say something about Katarzyna Kozyra's performance entitled *Nightmare* that took place on 28 May 2004 in the Teatro Sociale di Trento and was organized by the Galleria Civica di Arte Contemporanea, which is simultaneously displaying the artist's retrospective exhibition. However, the problem I come up against is contained in the question: where does the performance begin? The very name of the art form - performance - implies the fact that something is being done by that form. The next question would be: what is it that Kozyra does by that performance she calls *Nightmare*? And that question I am able to answer only from the position of a spectator. As in all her works, so in *Nightmare*, Kozyra places the spectators in the *medias res* position. And, paradoxically, it is possibly here that the beginning - of the performance, of course - is, since *Nightmare* explicitly declares the fact that to look means to participate. Participate in somebody's dream? What is a dream? An event or a state? And what is the difference?

Chronologically the most recent of works by Katarzyna Kozyra, exhibited at her retrospective exhibition, is entitled *In Art Dreams Come True*, and is defined more specifically as *work in progress*. In the catalogue note the work is described in the following words: "Katarzyna Kozyra sees the performance of Gloria Viagra, Berliner Drag Queen. She recalls the naive dreams of her childhood. She wants to sing, dance and shine on the stage like a star. The camera follows Kozyra during that process of metamorphosis that will finish with a gala in front of public consisting of her friends."

The *Nightmare* performance could be perceived as one of the sequences of *In Art Dreams Come True*. It was, after all, the title under which it was announced on the invitation, the text of which informed the public that formal dress and the impression of utmost elegance are obligatory for those attending the event. That this was indeed an invitation to a gala was confirmed by the names of renowned pianists and the mezzo soprano listed therein. The concert was, therefore, a public event, and the audience that began to gather in the theatre foyer some time before 9 p.m. included not only friends. Throughout that time, Katarzyna Kozyra - dressed in a white satin dress the design of which resembled the one worn by the Infanta Margarita in the painting by Velasques - walked from the stage to the foyer selecting persons from the public whose faces the make-up artists of the theatre were to transform. At the same time, Maestro - who was also Master of Ceremonies - ushered the public to their seats where a liveried waiters served them with champagne and chocolates, with some guests also being presented with a flower. And while the public settled down in their seats, a video recording of a very dignified funereal procession setting out at dawn through the empty streets

of the old heart of Trento was shown on a large screen suspended above the stage. Instead of a coffin, the four black-clad men are carrying a concert piano, seated in which is Katarzyna Kozyra dressed in the same dress in which she performs in the theatre, and looking - her gaze identical to that recorded in the photographs that formed the structure of her work entitled *Olympia*. Is that gaze active or absent? And at what is she looking?

A second projection screen, mounted in the centre of the auditorium, shows a live transmission of the events taking place in the theatre, filmed by five TV cameras set up in boxes, in the foyer and on the stage itself. At one point, Fabio Cavallucci, Gallery Director, appears on stage acting as the host and announcing the performance, a three-act opera - which in fact is not the kind of opera performance that we are used to, for this one involves the participation of the audience which is expected to do exactly as it wants. Having conveyed the "libretto" to the public, or rather having had it explained to them that the performance is in fact an enactment of the artist's dream - a nightmare in which she, as an opera singer, appears at a gala concert not knowing to sing - Cavallucci announces the first act. The three previously formally dressed, and now half-dressed men bring the piano on the stage. The pianist (Jacopo Mazzonelli) approaches and lifts the lid. Three men take Kozyra out of the piano and set her on the stage. The concert can begin. The audience applauds, throws flowers; the artist breaks down the flower arrangements set along the full width of the stage, and throws them at the public, together with heaps chocolate sweets. After some time, accompanied by piano, Kozyra begins to sing *Voi che sapete* - an aria from Mozart's *Marriage of Figaro*. Her gaze is directed towards the box occupied by the Maestro (played by the Polish opera singer Grzegorz Pitulej) who, through gesticulations, is giving her instructions on how to sing. At the same time, Maestro's image appears on a screen situated behind the artist's back, while a live transmission of what the Maestro is doing in the box can be followed on a larger projection screen located in the auditorium.

In the second act Maestro comes down to the stage and stands by the piano opposite Kozyra, who should be singing the aria *Non so più che sono*. Maestro is displeased with her singing, the opera singer Daniela Sannicolo appears on stage dressed in the Baroque costume of a Cherub, and gradually but inexorably takes over Kozyra's role. And while Maestro's gestures signify delight with the Cherub's singing, Kozyra's facial expression is just as surely and increasingly showing signs of despair. At the end of the second act, as at the end of a boxing match, Maestro raises the arm of the winner - Daniela Sannicolo. Kozyra falls to the floor and lies there as if she has been knocked out. The screen on the stage shows the scene with



K. Kozira *Punishment and Crime*, 2002

Kozyra, in the same Infanta dress, climbing onto the pyre on which she is to be burned. And while we watch the burning scene on the screen, a scene which is, of course, taking place in Trento – the city where, in the mid 16th-century, a Church Council was held (the main topic of which was Protestantism and other heresies), a curtain of smoke rises between the stage and the auditorium.

Announcing the third act, Cavallucci invites the public onto the stage. Maestro rises Kozyra from the dead with a kiss; and she is now ready to play another role. Appealing to the public to lend her some of their opulent jewellery, instead of Mozart's Cherub she becomes Gretchen, from Gounoud's *Faust*. And while from the crackling loudspeaker there reverberates a recording of the opera performance of the Faust and Gretchen duet, Maestro, with a dancing movement, moves Kozyra's almost lifeless body across the stage. The scene irresistibly resembles the sequence from Felini's film in which Casanova, at the end, attempts to seduce a wooden doll. Following the scene of the assumption of Gretchen, which exhausts the Goethean script, the performance does not end but continues with a party on the stage where the artist invites individuals from the public to take a peek into the camera situated on the floor of the stage. And that which the camera sees instantly becomes visible on the large screen in the auditorium. The effect of these two gazes could be summarized by Lacan's phrase, "seeing how I am seen", which simultaneously establishes and cancels out the difference between the categories of the Self and the Other.

Through the previous sentences I tried to narrate the script of Kozyra's performance, but its effect, or rather its sense, cannot be reduced

to a description of visible events. With this, as with her other earlier works, Katarzyna Kozyra demands that a shift be made in the modalities of perception, demands a live bodily perception - an experience of being in a picture that somebody else is watching. And what picture is it? Reality? Dream? Art? The performative of her performance is manifested in the very relativization and dissolution of the boundaries between those categories. If indeed dreams do come true in art, what actually is art, and whose reality is it?

The concept of reality represented by Kozyra's *Nightmare* glides beyond, below and over those famous parameters of the *here and now*, for the *now* is concurrently both before and after, in dreams and reality, and the *here* is always somewhere else, too. This is being indicated not only by so-called multimediality through which the performance in Trento happened, but also by a range of cross-cultural references which, in the form of discursive figures with unmistakable connotative charge, Kozyra uses in her directorial procedure of the event she entitled *Nightmare*. For instance, the funeral procession in which the artist - wearing a dress of a particular construction - is carried in a piano, could indicate Ravel's *Pavane for a Deceased Infanta*. Undoubtedly the best-known Infanta in history of art is the one painted by Velasques - Margarita. Margarita is also the Gretchen from Gounod's opera, but there is also one in Bulgakov's novel, where in the insomnia of the Cruel Procurator of Judea the lives of many characters become nightmares, and most diverse creatures undergo quite weird metamorphoses. Almost like Kozyra, who by being a Diva, and a Disciple, and Olympia, and Infanta, and Cherub, and Gretchen, and who knows what else, confirms through the *Nightmare* performance, that identity is nothing but a performative category.



# PSi Side-Effecting as a Research

**SHIFT CURATOR** Nicholas Y Galeazzi

**SHIFT SLOTS AND VENUES** 25 June 2009,

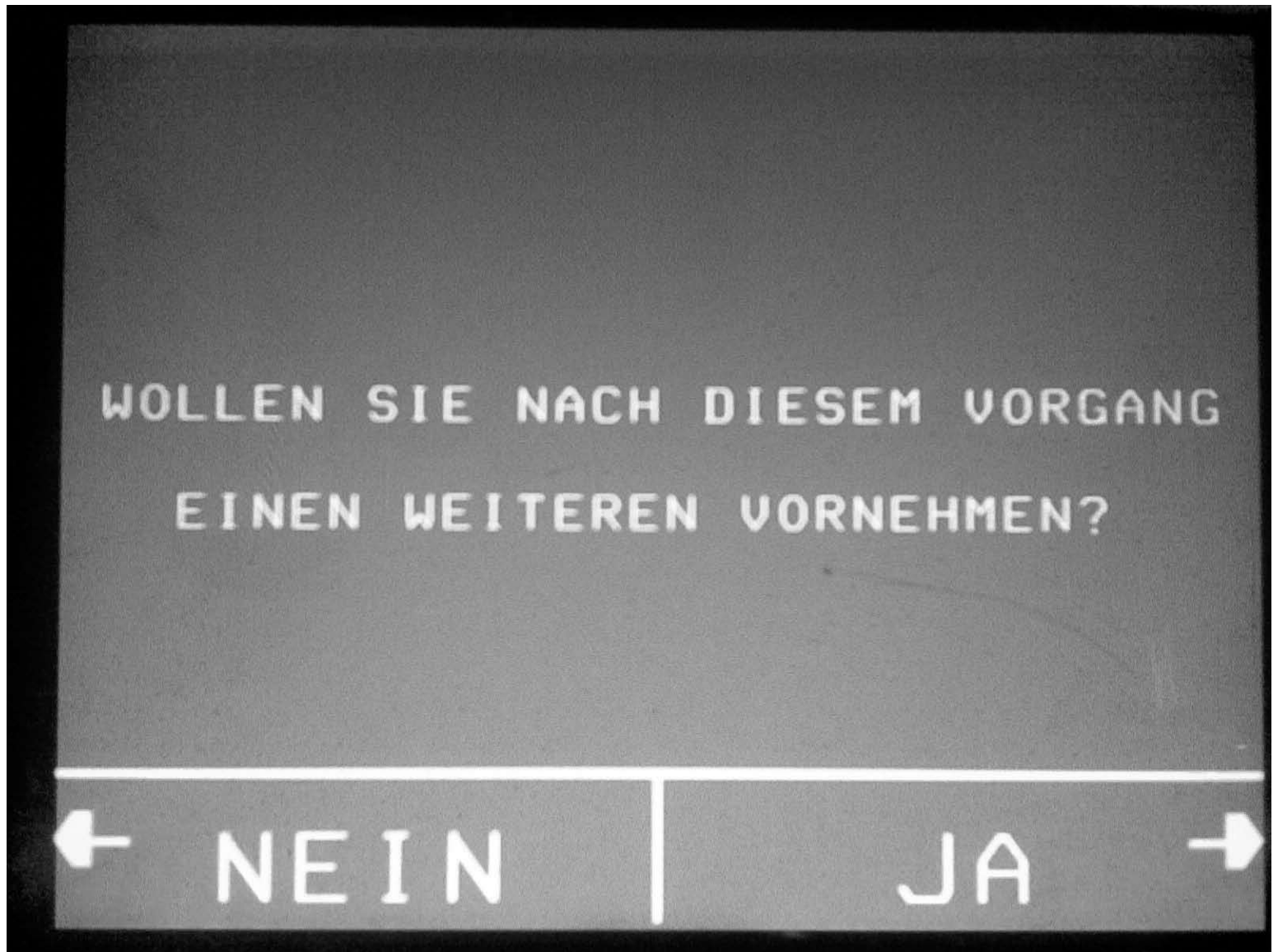
STUDIO 2 / 28 June 2009, 10:00-12:00,

**SHIFT PARTICIPANTS** Theron Schmidt,

Laura Kaluz, Joel Verwimp, Pilvi Porkola,

# Lab: Performance Instrument

17:00-20:00, Zagreb Youth Theater:  
Faculty of Architecture  
Vahida Ramujkic, Jörn J. Burmester,  
Nicholas Y Galeazzi



# Drops and ripples

Surrounding the Side Effect Lab at the PSi#15 Conference.

Nicholas Y Galeazzi

I started to research side effects during a residency in Barcelona last year: I tracked side effects of reading a newspaper, side effects of searching an affordable flat, side effects of being in love, side effects of having an idea for an impossible art project. I started with wandering around with my low-tech cell phone camera and pictured what ever I could somehow relate to my research. I was interested in any kind of details of behaviours and the procedures behind them.

One of those procedures discovered by picturing side effects was the following: when ever I tried to get money with my German Bank card at the bank machine I was asked if I would like to undertake another procedure after this one? Yes or no?

I always thought, that's a really good question! - in deed! and I started to ask it myself after every single thing I did.<sup>1</sup>

Another coffee after this coffee? Yes or No? Going home after this party? Yes or No? Saying another word, on top of the already said words? Yes or No? etc.

There was no strategy or method behind my decisions. I never decided in the same way - just sometimes - and I often had to give a "nyes" as an answer. Most of the time I just stumbled forward with out knowing what I wanted, somehow curious or scared of any outcome of my non-decision. But by doing so I discovered or realised the five main principles of my Side Effect Research:

1 Every thing can be seen as a Side Effect of something else. Side Effects are side effecting mutually and circular.

2 Expecting Side Effects or focusing on their potential can put you in a paranoid state. The field of the unknown is huge and scary.

3 But producing Side Effects explicitly - to react in an unplanned way - can be quite a relieving, inspiring and funny practice. Side Effecting could therefore be seen as an extension of what is meant by Creative Comment.

4 Looking at the Side Effects of any kind of social procedure - whether political, artistic or daily - is at the end a subversive and critical practice and undermine the structure of any normative power.

5 As artists we aim to provoke as many Side Effects as possible. By challenging the unravelled, unknown and undefined we avoid to fall in the trap of our power of representation.

## Side Effects at the PS!#15 Conference

*Imagine the Conference as an aquarium; you and all the other participants as butterflies; us*

*as aliens, staring at you with wide open eyes from behind the glass, wearing white lab coats and trying to prove the notorious chaos-theory-story by animating you to provoke the ultimate hurricane with a simple flap of your wings.*

I have invite an international group of seven artists aiming to investigate and provoke side effects of any activities during the PSi #15 Conference. By following or personal understanding of artistic research we will operate as a research team, employing deconstructed and individually adapted scientific research instruments based on our different artistic backgrounds and practices.

*Imagine yourself as a bacterium in a Petri dish and us as a new kind of biologically manipulated penicillin with unknown effects.*

1 (When I was in the mood to do so.)

In this project performance will be experienced not as a means to represent, but strictly as an artistic-scientific research instrument: as performers we will function as our own probe to track, discover and reveal the marginal, the unseen, and unwanted effects of the 'performance' of this conference. The collected data will be published continuously in the specially built Research LAB in front of the Philosophical Faculty of Zagreb. From here we will undertake our expeditions into the field. Like entomologists we will focus on you as the conference participants and collect and adapt your intentions with scientific passion in our research station, in order to process them into new performative 'intentions' and stock up the installation with references and traces which will serve as the scenery for the SHIFT.

*Imagine you sitting on the bank of a lake, playing with a stone between your fingers. At a non-particular moment you suddenly throw the stone in the water. You see how it hits the surface of the water, how it is diving through it; you notice the little drop splashing up behind it. Probably then you become aware of the circling ripples on the water surface, disseminating little waves to the shore. You follow the ripples to the edge where they break and gets thrown back to the middle of the lake - the ripples start to cross each other and produce there a turbulent liveliness. You stare on the edge where the waves splash and wish you to discover there - exactly there, and just for a glimpse of a second - something which changes your live radically. Instead you see the rippling calming and the lake shows its mirror, imaging the surrounding trees - somehow different.*

If It rains on the lake, that is how I imagine Chaos Theory.

# Thesis 1

Daily experience shows that any activity affects not only what we intend, but initiates a whole bouquet of effects. The majority of these effects will appear unpredictable and accidental somewhere beside the intended and are likely prone to misunderstanding. Some of these effects will lie in the spectrum of the imaginable and interact with the rules provided by the society. Others - equally real - are beyond this horizon and expose therefore the potential to interrupt and transform those rules. We may say that any impact beyond the horizon of the imaginable is a 'misled' intention. An intention that reaches its goal remains in the frame of the image we have of our world. In order to go beyond the mould and surpass the frame of the regular we can not rely on the intended effect. We have to enter the critical state of Side-Effects and recognise or even play with unintended, unwanted, unexpected effects and events of serendipity.

Discovering Side-Effects - to make visible what lies beyond the seen-before - means embattling a counter-position and is therefore a key-tool for critical engagement.

## An example from the country side

*Haus am Gern*<sup>2</sup> (House at the Lakeside) is an artist Couple from Switzerland. I noticed them the first time in an Exhibition under the title "I Need You" at Centre PasquArt in Bienne where me and my Partner were invited to perform. The title explains the exhibited concepts: in all variations, the pieces were playing with the relations among the parties concerned with the Art procedure: the beholder, the artist, the curator, the sponsor, the assistants, the critics, the guard, the technician and the big mass of anonymous non-participants. To a certain extend Haus am Gern was focusing with their piece on this last group. The finding member of audience could find a tiny cut out of a local news paper telling us following story:

A Japanese fisher got put into jail, for telling the police his ship went under far out in the open see hit by a cow suddenly falling out of the blue sky. After some research into the case the police had to adjudge the story and let the fisher free. Russian bandit flew with a stolen herd of cows in a kidnapped army aircraft over the ocean to sell the cow in Alaska. In the rush they just forgot to close the heck door properly and disseminated cows over the see.

Haus am Gern likes this kind of urban myth and translated it to Swiss rural conditions. For an Art Event in Rapperswil, Switzerland, they proposed to throw a dead horse from a helicopter onto an old tractor in an open field.

One may understand, that this proposition infuriates the community enormously. A very

emotional debate arose about the use of art, its ethnical and sensitive borders, and weather the tractor has to be preserved or not. The Association of the Friends of Historic Agricultural Implements decided at the end to buy it for their collection.

# Thesis 2

Our SHIFT should raise questions concerning the relation of intention and interpretation in any (artistic) act. We argue that both intention and interpretation consciously or unconsciously follow certain politics. 'Unfortunately' most of the time these two politics do not accord with each other. Often a massive apparatus of power is needed to bring them onto the same line. Party apparatus, advertising, manuals, theatre rehearsals for months, product design studies, marketing investigations, restrictions for the use of public space or any other police provisions are examples for efforts to be understood in the intended way. But this gap between intention and interpretation remains the reason for manifold, and often creative, misunderstandings. This opens the possibility to transform established ways of seeing the world and is the place where side effects arise.

Both politics aim to make certain things visible and to conceal or ignore others, consciously or unconsciously. However, as a side-effect of the aim to make something visible, something always will be shrouded and the attempt to conceal will disclose something else. Following Jaques Rancière's theory about the distribution of the sensible, and the politics of aesthetics we think that this insufficiency of the system is its main potential to undermine any power structure and to transform it in a critical, creative and flexible way.

## An example of world

I'm writing this text in absence of my left ring finger. Let's say it is on holiday.

The first of april I was in London trying to write on my Master thesis while 20 G's gathered to makes major decisions about the further procedures to be undertaken in the next global period. Obviously this events was of higher interest then my thesis and so i took my bike, armed with my camera, to the Bank of England where the main demonstration just got into momentum.

Some month before I scrolled through a annual report of the American National Intelligence Council about "Global Trends: 2025"<sup>3</sup>. Its main assertion estimates a loss of power for the US and describes various raising countries with which the US will have to share the power with; among them, Iran, India, and Brazil. I think, I never will find out if somehow this text influenced the concrete chat at the dinner of the first ladies where Michelle Obama sat next to the Harry-Potter author Joanne K. Rowling -

2 [www.hausamgern.ch](http://www.hausamgern.ch)

3 This report is a fictional text about our global future from a US persoeective. I is easy available at: [www.dni.gov/nic/NIC\\_2025\\_project.html](http://www.dni.gov/nic/NIC_2025_project.html)



and how this talk eventually effects the latest pakistani decision of fighting back the Taliban. However, I was standing among people with probably very different opinions and intentions, expressing exactly that - together - in this demonstration.

I wanted to see what happens at the front. There where the ones who are effected by this scale of decision at the G20 are confronted directly with those who have to represent the decision-makers in the streets. Jacques Rancière<sup>4</sup> probably would say: where the policing meets politics.

From behind my lens I was interested in the faces of the policeman behind their helmet vizors.

The atmosphere was tension full, scared and aggressive. Unarmed, vulnerable, but angry people were standing face to face with visibly scared, badly trained but well armed policeman. I got the feeling that most of them couldn't figure out why those people are standing in the middle of the street and weren't going to go away even if they were being hit really hardly.

But we definitively didn't want to go out of the way - at least as long as possible. We claimed for democracy, there on the street, we just wanted to say "hello, we are here, we want to determine a tiny little piece of the pie of what will be communicated to the world about this gathering. The gatherings are happening on the street: some among people how claim their democratic right to be involved into the entire scale of politics, and one between the power of control and the power of criticism.

Those really incommensurate intentions clashing together on this spot in front of the Bank of England, produced a lot of unforeseen, unintended and unwanted effects - even if they probably were taken in account. If it's my ring finger, which crashed between me and a police baton, or uninvolved Ian Tomlinson died after an pointless attack of policeman, or the subsequent "crisis" of the image Metropolitan Police in the newspapers, of the ignorance of the politicians about us claiming for involvement.

## Last question: How to fasten the knot

To conclude this text I would like open up some questions. There is this urge to understand a things which are not understandable, to look behind a surface where there is none, to interrogate a procedure by generating just more questions can be seen an performance which will rather change the subject then reveal its. It is this basic curiosity which is, specially for us as artists, as much triggering as treating.

For that I propose four general questions for artistic research as tools, which will help to develop our performative research instruments to inspect the conference.

1. How are things working?

2. What if?

And what shall we do next?  
how to make it complicated?

<sup>4</sup> Rancière, J., (2000) *Le partage du sensible, esthétique et politique*. Paris: La Fabrique-edition

# Random Entrant

**SHIFT CURATOR** Christopher Braddock

**SHIFT SLOT** 25 June 2009, 17:00-20:00

**SHIFT VENUES** Showroom / Zagreb Youth

**SHIFT PARTICIPANTS** Christopher Braddock,

Theater (Foyer) / unannounced  
David Cross, Alicia Frankovich





Alicia Frankovich, *Lungeing Chambon* (January 2009), Performance, performed with Hannah Mathews Curator, Melbourne, courtesy of the artist and Starkwhite, Auckland.

# Random Entrant and the Force of Failure

Christopher Braddock

## Take One:<sup>1</sup>

a young woman hangs up side down from a 5th-floor balcony by a single rope tied around her ankles. Her limp arms and hands dangle just off the ground; her elbows provisionally bound in foam and yellow tape, somehow pathetically ready for the climb. You are, at once, struck by the body's lameness; its unemployment at odds with its potential. A crowd forms, uncertain of their responsibilities. The police arrive and depart...

## Take Two:<sup>2</sup>

a naked middle-aged man grapples with something (silently) between his knees. Behind him, as you are, you will never know what or its completion. His body, like yours, floats in darkness. You (in space) ride over him. While he shares your darkness, his activity—digitally looped and semi-frantic—will continue forever without you. If this is 'live' it was not meant for public view...

## Take Three:<sup>3</sup>

a pair of weeping doleful eyes stare right back at you, blinking through a slit in the orange fabric held apart with two fingers of a hand. That fabric fills the video's visual frame. After some time the whole image slides away from you, the eyes still peering out now from a distance. At the end of its passage the orange surface sways precariously. You see its parameter but only a shadow of the eyes' figure...

## Proposition:

*Random Entrant*<sup>4</sup> risks performing bodies that fail; we venture misbehaviour, misperformance and absence. Performing bodies that fail draw you out: out of yourselves. Their dysfunction lends them *force*: a force-field of lack that (performatively) *draws you out* as you desire completion *in* your body, the body of the audience. We are haptic, somatic bodies in process. Undefinable and on the move; ambiguously part bodies/part objects. We recognize a potential breakdown of performance rituals as what lends them efficacy.

We approach different modes of performance and performative installation from the perspective of redundancy: what is left out, left private, overlooked, unidentifiable, masked from view or too close. We aim to disturb a tendency to assume a possible wholeness either in live art or performance documentation: in both bodies/selves and their representation.

## Expansion:

The three 'takes' above provide a glimpse into recent projects by Australasian artists Alicia Frankovich, Christopher Braddock and David Cross. Our practices operate across the arenas of visual & media arts installation and performance. We engage with habits that hand 'work' over to audiences: that involve the absence, or diminished sensory capacity, of performers; where written, recorded or videoed 'documents' operate as access to the 'live'; where spaces promote participatory and reciprocal exchange; where performance is a testing ground that mixes sporting, recreation and bodily pleasure with a scrutiny of sensory limits. We are artists and performers who double as the object of our enterprise: part subjects that slip capriciously into part objects as both subject and object of our works; slippages within unpredictable durations.

As a means of articulating volatile flows of events and their relationship to ritual contexts, Brian Massumi employs a parable of the soccer match and sketches out the playing field as a force-field, describing the players as part objects and the ball as a part subject. He does this by defining the ball as "...the focus of every player and the object of every gesture" (2002: 73). In this context the player is not the subject of the play but the ball. As he goes on to say: "Since the ball is nothing without the continuum of potential it doubles, since its effect is dependent on the physical presence of a multiplicity of other bodies and objects of various kinds; since the parameters of its actions are regulated by the application of rules, for all these reasons the catalytic object-sign may be called a part-subject. The part-subject catalyzes the play as a whole but is not itself a whole" (2002: 73). Concomitantly the body figures not as a whole body but as a part body: a foot that kicks where the kicking is not so much an expression of the player inasmuch as a response to the ball 'drawing out' the kick. And typical of unlimited (performative) contexts, the players are drawn out of themselves, looking beyond the ball as they take in a myriad of external factors that might include, but are never exhaustive of, other players' movements, the referee, the crowd, the extended TV footage.<sup>5</sup>

1 Alicia Frankovich's *The Opposite of Backwards* (2008), performed outside Galleria Annarumma404, Naples.

2 Christopher Braddock's *Above* (2008), looped dvd 41.24 minutes, part of the installation *The Artist Will Be Present*, July-August 2008, St Paul St Gallery, Auckland University of Technology, New Zealand.

3 David Cross' *Receding Plane* (2008), looped dvd 5 minutes.

4 *Random Entrant* will be performed on 25 June 2009 at *PSi#15*, Zagreb. The project involves two performances and a video installation: Alicia Frankovich's *I would like to be attached to a random entrant*; David Cross' *Thump*; and Christopher Braddock's *Back* (Christopher Braddock as curator). The artists wish to acknowledge and thank the following funding institutions: Creative New Zealand, The Arts Council of New Zealand Toi Aotearoa; Auckland University of Technology; Massey University.

5 From a different but related point of view Amelia Jones insists on an interdependence between artist, subject and audience located within a notion of performativity in which meanings or readings are "...contingent on the *process* of enactment rather than attributing motives to the authors as individuals or origins of consciousness and intentionality..." (1998: 10).

None of this is surprising. It applies to any conversation or movement we make in the world. In turning this game of affect to our own proposition it is our attention to it, our application of it, to methods underscoring our works: if the artist/performer is not the sole (authorial) subject of the play and 'is nothing without the continuum of potential it doubles'; if we call the body of the artist the part object (while it slips back and forth as partial subject); and if the body/s of the audience we call catalyzing part subjects, then we describe a force-field of participatory and reciprocal exchange that risks apparent misbehaviour and misperformance. For Frankovich's *The Opposite of Backwards* we recognise a multitude of possible occurrences as this hanging (redundant) part object draws in a host of external dynamics: viewers, crowd, police, and reporters.

No fields, or rule-sets, remain static. The game is constantly (necessarily) re-figured. *Random Entrant* entertains a swarm of external responses (from live interventions to performance documents to hearsay...) that fail expectations. We call attention to a catalytic force of the part object/subject as active agents in a post-medium condition. Our works are redolent with the 'liveness' of their making (and encounter) in perpetual quarrel with their material existence: sculptures that gesture toward their own excess.<sup>6</sup> Such excess is designed to draw you out; to contest our solo performances and insist on our presence intersubjectively embodied with yours. As Amelia Jones writes, this is "...a performative conception of the artist/self as in process, commodifiable as art object, and intersubjectively related to the audience/interpreter" (1998: 12).

Frankovich's *The Opposite of Backwards* (2008) involves the artist hanging from the five-story exterior of Galleria Annarumma404 in Naples. Unannounced, this gesture, so slim and formless, relies on you—her audience—to add value; even as I write this document, given that none of us could have ever been there, except by chance encounter.<sup>7</sup> This work raises questions very relevant to our *Random Entrant* project at *PSi#15*: how might we receive *The Opposite of Backwards* when it is not conceivable for us to be present for the performance; or how might we view this work outside of its live undertaking? In this light, notions of lack of control, product, spectatorship, or a 'misfiring' of Frankovich's (non) spectacle are precisely what draws you out.<sup>8</sup>

For *Sempre Meno, Sempre Peggio, Sempre Più*,<sup>9</sup> Frankovich and Milanese gallerist Pasquale Leccese are prone on his gallery floor, their feet taped to opposite sides of her hybrid bicycle with two sets of pedals positioned about one metre apart but chains connected. They each struggle for control but one reliant on the other to squirm around. Towards the work's fervent end sound and movement become intense and rhythmic. All chains fail and the bike, completely bent, refuses to turn. And all this time their audiences negotiate the floor space around them or rest outside looking on *in their desire* to activate the structure, or to intervene and undo its inherent entanglement; its failure.<sup>10</sup>

Frankovich's *Lungeing Chambon*, performed in January 2009 in Melbourne, involved Frankovich suspending her curator Hannah Mathews in an apparatus of two chairs, one hovering over the other. This 'kit', typically makeshift for Frankovich, was suspended by some climbing rope extending out the gallery window only to enter through another, and strapped around the gallery wall then tied in a knot. Most of us experience these hovering bodies as distilled documents that suggest momentary postures like dwelling, leaping, thinking and so on...<sup>11</sup> They are poised moments; latent with the possibility of unraveling this pseudo-gymnastic routine.

For *Back*, a five-metre wide wall projection, Braddock films himself in a blackout studio grappling with some form or other between his knees. The objects that he manipulates are never seen, just as the views of his body are partial. *Back* is filmed vertically (locating his body's vertical axis as it moves up and down), but projected horizontally so that the image of his body scrolls horizontally in and out of your space; at times leaving you in darkness while the sound of his labouring body continues in a distant foyer space. Such spatial dislocation increases a sense of partial experience endemic to the *Random Entrant* project.

Braddock's *Caress* surveys up-close the surface of five part-sculptural objects made by pressing material against his body.<sup>12</sup> Panning the video camera as slow as he can by hand, the slow quivering of his body's movement suggests a 'handling' of the objects transposed—by a mimetic 'closeness' of the moving image—into a fleshy and haptic filmic encounter; as a form of intensely experienced and embodied 'participation.' Whether it is an encounter with the inside or outside of a body is unclear. Together with this the intensity of the high-definition projection offers a spatial uncertainty. You are unsure, in the first moments of viewing, whether the image rests *on* or *in* the wall. Both *Caress* and *Back* are projected on each side of the same dividing projection wall.<sup>13</sup> Each bleeds to the edges of that wall where you must decide on left or right points of entry before reorientating yourself to viewing distances. This spatial ambivalence combined with the image's mimetic incongruence summons an in-between two space (chiasmic reversibility) *in* your body.<sup>14</sup> In this way Braddock's works are forcefully reductive in their live and authorial presence. So much so that they become strongly and openly legible: audiences literally standing *in* (darkness) for the absence of his body; an expanded notion of the 'live' encounter by never offering up the 'presence' of his body.

6 This is based on Rebecca Schneider's words when she writes about sculpture that "... gestures toward its own excess..." (2005: 42).

7 Other works by Frankovich such as *Flying Fox* (2008) rely on their ability to fail expectations both formally (aesthetically) and as a public event. See my paper 'The Force of the Moment' in the symposium proceedings for *One-Day-Sculpture*, Museum of New Zealand Te Papa Tongarewa in association with Massey University, 2008. I am grateful to the symposium convenors, Claire Doherty and David Cross, for the opportunity to present this working paper. See [www.onedaysculpture.org.nz](http://www.onedaysculpture.org.nz).

8 This wording is partly based on Frankovich's panel abstract for the *PSi#15* panel *Are You Partial?* chaired by myself.

9 *Less and Less/ Worse and Worse/ More and More* (2008), Le Case d'Arte, Milano.

10 This is based on a comment Frankovich made about another work, *To Veer: A Sudden Change Of Opinion, Subject Or Type Of Behaviour* (2007), which also invests a similar sense of functional frustration. See my paper 'The Force of the Moment' cited above, n7.

11 When Frankovich sent me jpgs of the images she labelled them 'Chambon dwell', 'Chambon leap', 'Chambon thinking', 'Chambon upside' and so on... I first interpreted these as each photograph's title underlining their partial rendering of the performance work.

12 These sculptures are titled *Take 1-18* (2007), epoxy clay, hand-held dimensions.

13 *Back* (2008), looped dvd 59.54 minutes, and *Caress* (2008), looped Blu-ray 22.46 minutes, were part of the installation *The Artist Will Be Present*, July-August 2008, St Paul St Gallery, Auckland University of Technology, New Zealand.

14 This wording is based on Maurice Merleau-Ponty's concept of the *chiasm*. See chapter 1 of my PhD thesis (Braddock 2008).



Alicia Frankovich, *SEMPRE PIÙ*, *SEMPRE MENO*, *SEMPRE PEGGIO*, *SEMPRE PIÙ*™ (2008), Performance, video 39.45 minutes, courtesy of the artist and Le Case d'Arte, Milano.

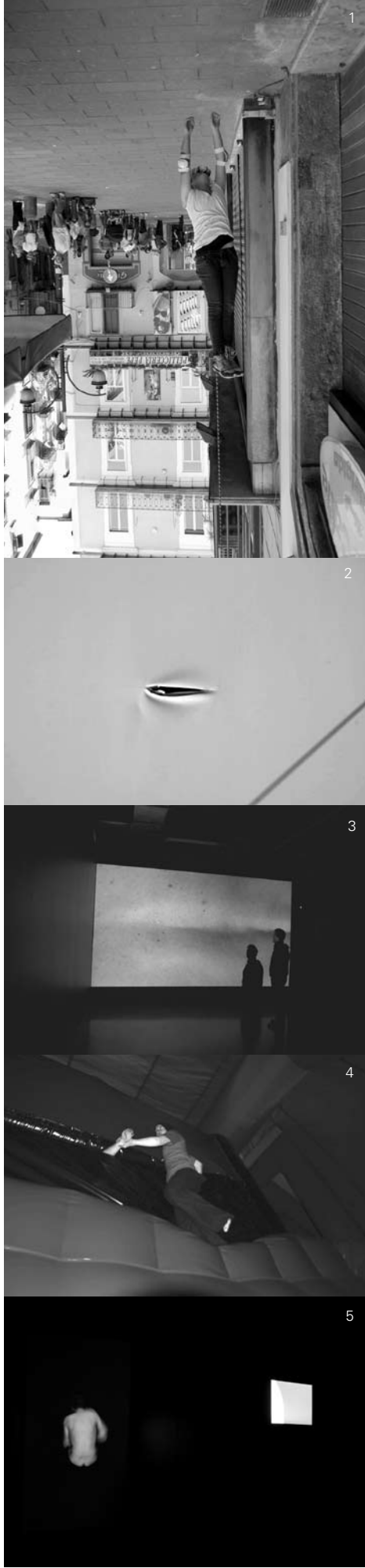
15 Cross' works *Bounce* (2006), and *Hold* (2008), were both installed in large foyer spaces to museums and universities. *Bounce* was part of the performance series *Mostly Harmless* at the Govett Brewster Art Gallery, New Plymouth, New Zealand, 2006, and also deployed in the foyer of the Wellington Public Art Gallery, New Zealand, 2006. *Hold* was deployed in the Great Hall of Massey University, Wellington, New Zealand, 2008.

As David Cross employs his brightly monochromatic blow-up vinyl structures, he sets in play a theme park. His audiences are at once attentive to the possibilities of loose behaviour, but within the safe parameters of the game (the 'bouncy castle' itself signifying playful war; a naïve testing ground). As such these coloured structures give us license to lose ourselves in play. This is why his performances gravitate towards spaces such as foyers in which our daily performing rituals are less predetermined and we are off-guard vis-à-vis the art encounter.<sup>15</sup>

For *Hold*, the participant, having climbed up an inflated ladder ramp, finds an arm protruding through a longitudinal slit in a wall of blue vinyl. For the participant to make the journey along the precipice of the work, she or he must take the beckoning arm, hold it as if she knew it, and walk the work's distance with its aid (it was near impossible to walk the walk without the arm's assistance). The work—as ordeal—collapses recreational pleasure with an uncanny inspection of psychic and sensory limits. More to the point, there is no justification for the inflatable object without its audience/performers.

With a nod to minimalist colour-field abstraction, *Receding Plane* (2008) penetrates that colour-field; slashes it with Lucio Fontana's familiar gesture. But more than this, the partially revealed and troubling eyes of the artist breach back through that gash at us with inscrutable purpose. Once again, Cross' partially exposed body leaves us searching for more. As moving image we are necessary participants in this work as its unpredictable duration expands and the eyes retreat from us. Furthermore, as the artifice of the work (its flying fox apparatus) becomes clumsily clear, rolling and swaying away from us, it somehow fails its own cleverness in a curious anti-climax. In point of fact, the *work* and *performer* move backwards, not *us*, and we are left deciphering *it* as it once peered through at *us*.

Works like *The Opposite of Backwards*, *Hold* and *Back* undertake, in their inherent grasp of misperformance, a continuum of potential that doubles back. It is precisely their dysfunction that lends them *force*: your decision not to look back at the hanging body, to run the gauntlet without assistance, or to refuse the work that leaves you in darkness. It is precisely this ritual collapse that lends them *force*.



1 Alicia Frankovich, *The Opposite of Backwards* (2008). Performance, photograph 105 x 70cm, courtesy of the artist and Annarumma404 Naples. 2 David Cross, *Receding Plane* (2008). looped dvd 5 minutes, filmed on location at Brooklyn Park, Wellington, New Zealand, still photograph by Stephen Rowe. 3 Christopher Braddock, *Back* (2008). looped dvd 59.54 minutes, part of the installation *The Artist Will Be Present*, July-August 2008, St Paul St Gallery, Auckland University of Technology, New Zealand. 4 David Cross, *Hold* (2008). performance installation, the Great Hall of Massey University, Wellington, New Zealand, still photograph by Stephen Rowe. 5 Christopher Braddock, *Above* (2008). looped dvd 41.24 minutes, and *Caress* (2008). looped Blu-ray 22.46 minutes, part of the installation *The Artist Will Be Present*, July-August 2008, St Paul St Gallery, Auckland University of Technology, New Zealand.

# Cognitive Mirage: Phantom Hair

**SHIFT CURATOR** Karen Christopher (with:

**SHIFT SLOT** 25 June 2009, 21:30-00:30

**SHIFT VENUE** Zagreb Youth Theater:

**SHIFT PARTICIPANTS** Sara Jane Bailes,  
and Tyler B. Myers

# False Bridges and

Mark Booth)

REHEARSAL ROOM

Mark Booth, Karen Christopher, David Kodeski



Dear leather face,

you. Have you seen, "In Cold Blood"?

You are remarkably empty, all yr better for us to

All now, and you see what appeared, and so  
best, and you're the earnest plugging along, day you  
but, and where to go? Only the land, and the house, it  
isn't not defined by any need? up: it is defined by  
the isolation of person & thought, a headlong leap. The  
Sands is the sense against the air itself. (pp. 173  
matters. The sound of your letters will save this quantity.

Mrs. Cullen's, father, said this: "I did not want to  
offend a body... but with that question - it's not a  
very politically correct, there it's about being biologically  
correct." She said: "I believe that marriage should be  
between a man and a woman... That's how it's organized."

she said that's how she was raised. That's how she was raised, and she has respect for it. What is now here that she did not herself consider the issue, that glass was raised and now she is, and she is the base seat of her body, her mother, her home. (Cont at left margin)

bot. Tyler Mess.

SPINE: KAREN CHRISTOPHER AND MARK BOOTH  
WITH JOHN SISSON

INTERRUPTIONS: SARA JANE BAILES

DAVID KODESKI

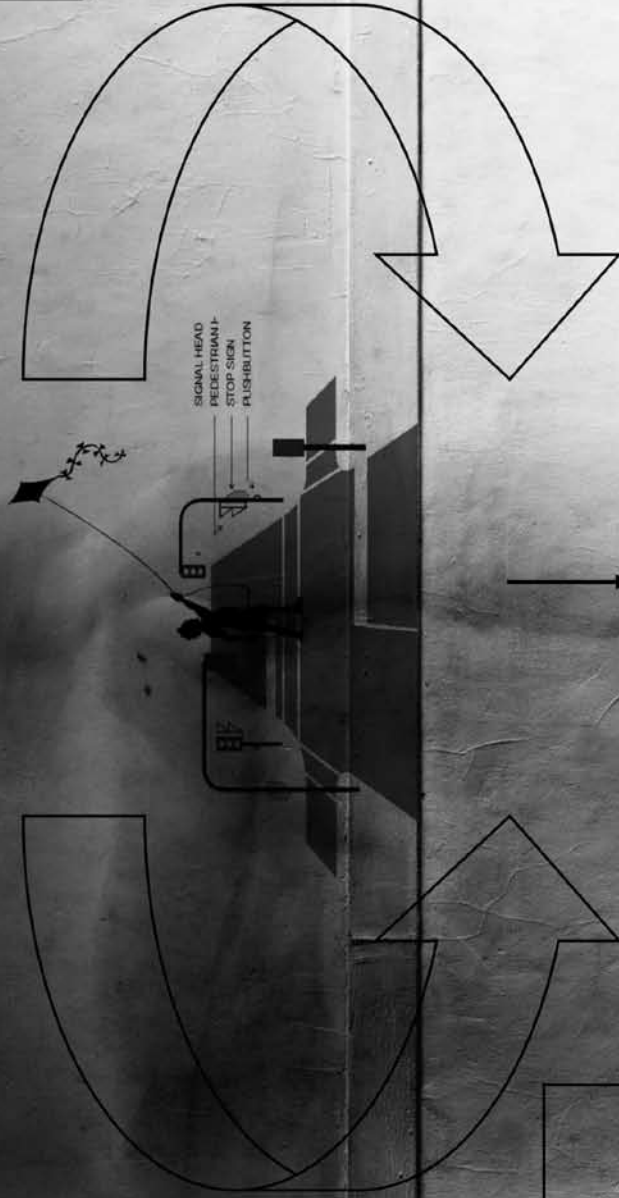
TYLER B. MYERS

And so leatherface, that's how you were raised. And you are also biblically correct. What guidance, without accepting it, we will be ignorant sinners. That's how you were raised. Instead of landscape as opposition, as binary, you are this new non-or-burn-and-threatening result of a language of vastness, isolation, overconsumption. Living outside the normative, developing pathologies, becoming the worst of us through lack of contact. Through the findings of a new, anti-social paradigm, one that declares to us the negative of what we value (cont. right)

666



Thus you have  
also those who  
hold the doctrine  
of the Nicolait  
and which thing  
I hate Repent or  
else will come to  
you quickly and  
I will fight against  
them with the sword  
of my mouth. He  
who hears these  
things say to the  
churches. To him  
who overcomes  
I will give so  
much of the hidden  
manna that I will  
give him. And he  
who overcomes  
I will give him  
the right to sit  
with me on my  
throne. He who  
overcomes I will  
give him the right  
to sit with me on  
my throne.



No Tinting Needed  
in Summer

Angle of Incidence  
on June 21

Solar  
Window

Sun at  
Mar./Sept. 21

Sun at  
Dec. 21

Latitude

N

S

K: What you say makes sense to me, and I like it, I've no problem with it, sounds really good. So, can you say how we should proceed from this moment?

M: OK. My fantasy world

K: I like hearing about the fantasy world so far everything's...

M: ...it stems from that meeting that hasn't happened with Bob yet which is that we go and talk to Bob Snyder but while we're talking about, um, memory and music with him, that we, umm, ask him to diagram so that everybody that we involve in the project we ask to make a diagram. You know, Bob's got some diagrams in his book but I'm really curious about—and this comes out of the activity that we were doing in the studio—is that I think it's really important to be doing it live somehow? and that things are really interesting when they're edited but they're actually in some ways more interesting when you're forced to deal with something spontaneously. And that's was interesting about that sort of question, you know kind of, session that seems really crucial. ummm And I also got really interested umm in then incorporating that as part of our practice so that when we get together, like... the making of the piece in a way is us talking about the making of the piece. And how we made—what ideas we arrived at last time and then this kind of re-remembrance and this addition. So that in a way it's like this almost like this kind of Fibonacci sequence of ummm information so that we start with this very small amount of information, it it the information is presented again but then added to and then it happens again so that it's building up in these larger and larger blocks in a way until it's done. But part of the process is that we draw, that, you know we draw whatever it is to us the various connections of what we think about and I think it relates in an interesting way way to the Feynman thing because all of us are going to have such interesting and different ways of diagramming what's happening that I think just even overlapping those diagrams or ummm having those diagrams together will do all we need them to do, that difference is going to be fascinating. And so ummm...

K: You know, he's famous for his "Feynman diagrams"

M: ...I didn't know that but, umm...

K: It's amazing...

M: yeah

K: ...because the reason that they're famous is because they give a visual way of understanding some problems in the electromagnetic world and other physical problems and it's not really anything more than just here's some equations and the lines the represent them. Well, I shouldn't say that because I'm not a physicist and I don't really understand but a guy on this documentary was explaining something like that—they're just diagrams...

m: right, right, right

J: yeah

K: ...but it's how they understand

M: That's what's so great, I mean I keep thinking about... well John might not know this, but one of my favorite books is this book by George Perec, called *Species of Spaces* which is really, it's this wonderful essay on space, and it basically starts from uhuh like the page space and moves its way through uhuh like the desk to the bedroom to apartment, you know, to the apartment building to the street, the city, to the you know.

J: Yeah yeah yeah.

M: Each one of those kind of topics gets talked about in a really personal way but it ends up being really universal as well and so it's really funny but one of the initial diagrams in that book is from ummm Lewis Carroll and it's umm it's Lewis Carroll's map of the ocean. Which is basically umm I like it's just this empty square.

J: huh

M: And what happens is just because that little bit of titling you imagine what that is you know, the ocean is so large you can't imagine it in this funny way but then you imagine what you imagine the ocean with this kind of minimal thing it could be anything so just with his slight contextualization your mind fills in, kind of, all the blanks. Which is really interesting so, yeah, the map of the ocean is just really awesome...

K: So when you're talking about asking Bob to diagram for instance when we're talking to him...

M: Well... but what I'd like to do is actually—I hadn't thought of that I—and that's a really good idea, and I think we should do that but what I thought we should—I mean that activity I thought was just for the three of us

K: OK

M: Right, but I wanted to, the subjects that we were talking about with Bob, ummm like actually having him diagram how memory works seemed really critical and so that every stage of the way it seemed it would be really interesting to get diagrams from people ummm about things. And you know maybe it would be interesting to have Bob do a couple like maybe everyone we talk to, everyone does a couple different things it's just like, you know, maybe we get a diagram about what we are talking about in terms of the subject matter you know this is how memory works and then maybe we get another diagram about like, our conversation, like this is where the conversation went as far as we can recollect. And maybe we have to do that and our subject has to do that. And so it's always this sort of, these collaborative stages that kind of build up to this other thing which I think would be a fun thing to think, you know our whole process that's actually occurred and our imaginatively process that we had kind of imagined that's going to happen... oh man I just lost the train there... anyway

K: Maybe I'll go back to that original part that I read which I was just describing, because that seemed more interesting than some of the more recent things I've been reading which obviously I can't remember. So place names was a thing and then there is this visual... memory... or image memory or using visual systems to remember things that we were reading about in this Lewis Carroll. About this guy 'S' whose memory is astounding and who has all these intricate visualizations that can help him remember details and I was saying to Mark I would really like to imagine the process that he has is one of these visualizations.

J: ummm

K: ...to remember something, it's the mechanism created in order to remember a thing, and I don't know what the thing is, and I don't know that the audience would be in a way that it would be a way of understanding why we were moving through the material. And I don't know that kind of thing only holds water if what you eventually have as the material supports that and that we just have to find out. I don't know if that will be something that goes very far or not. But I just noticed that the one just like that, sense of... making something into a simile

J: yeah

K: ...like that is... well the kind of thing that I think is... sentences in a foreign language or strings of numbers or whatever so, I don't know if it would be quite that, but we might, say, have a phrase and then everything is built as a way to remember that. But you might be doing it backwards because you might have the piece instead and have to invent what is this a mnemonic for...

J: uh-huh

K: ...because I don't imagine building the piece the other way. I don't know. And that just might be something that one used in the very last stages of sequencing...

J: yeah

K: ...or something you know—look if we just move this part over here and this part over here then it would be a mnemonic for such and such, so wouldn't that be great? I don't know. But it feels like a structuring principle to me right rather than a content principle.



dear yvonne

how on earth are you? where are you? is LA growing on you? it's been a while. i think i sent you a quick email when you indicated that you had changed your email address, but we've not been in touch much since i visited you in LA last year—almost a year ago now, in fact.

i want to ask you something, it's a request, so i'll do that now.

i am going to be part of a potentially 3 hour performance, a sort of durational thing called a "shift" in zagreb at the Performance Studies International conference this summer: the title of the conference this year, the 15th PSI, is *Misperformance: Misfiring, Misfitting, Misreading*. i was invited to participate in this particular project by Karen Christopher (from Goat Island performance group) along with 4 other artist-performer-writers.

the thing i've been thinking about is that i am going to build my performance from a series of remote requested pieces/instructions/actions/writings from different friends, artists and writers and non-artists that i know and also whom i don't know very well. in the Shift performance, we will, together, have a time based structure or system of our own invention that enables us to perform a composition of the material we each bring, and a structure that means we will not, ourselves, have to decide upon the order of our material, nor the way in which different sections combine. the other performer/writers i am working with are creating their own discrete performances. i believe we will be orbiting around one another.

so one of the people i thought of—the first in fact—was you. i would like to ask you to send me a list of instructions for a dance to be performed. it could be a new dance or it could be an already existing dance. it would need to be a dance that a non-dancer like me could do. i'd be so grateful if you would agree to do this. i will, of course, credit everybody who sends me material to perform or read on the night. the performance will go on once, i think it might be recorded, i'm not sure. the only thing that needs to be a concern is that you have me in mind, that i will perform it, and it needs to be repeatable and it can be as long or short as you wish. it can relate to the overall theme of the conference (misperformance) or not.

when i know who will be contributing, i will send those of you who have agreed to send me something a list of everyone who will be participating in my collective endeavor.

let me know if you'd like more clarification or have any questions.

so that's it for now—I hope you'll join me in contributing to this—it would be so great to have you be part of it, remotely. i think its going to be a really interesting piece that we all make together, because of the artists and non-artists involved.

x grumpy

*Later that same day, Yvonne replied:*

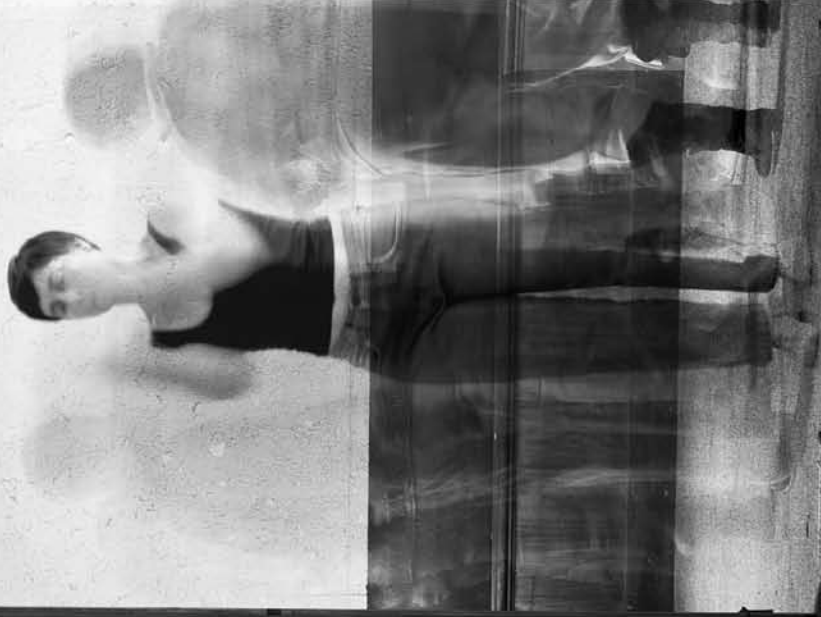
Dear Grumps: I like the idea of dance by email. So, for starters, start collecting photos—especially sports photos—from the newspapers. Start learning the actions in the order in which you collect them. Think of an uninflected continuity similar to that of Trio A (I think you have seen that signature dance of mine from 1966) rather than imitating the particular action of the figure in the photo. In other words, you'll be accumulating a soft sequence of poses, with movement created in the transitions. The speed is up to you as long as you can keep it fairly smooth.

How's the health? How's the love life? That was a remarkable courageous adventure your trip to LA. It lingers in my memory.

Stay well and keep me posted on the Zagreb adventure. Xyz.

*I was thrilled with the suggestion, and wrote back for clarification. Yvonne responded:*

I think those email instructions should keep you busy without any further input from me unless you get stuck or have specific questions. I suggest you collect the images for a month or so and then go to work on them. Who are the other collaborators? Would you consider as a soundtrack or sporadic simultaneous speaking short passages from my memoir or is that too solipsistic? To be chosen randomly by flipping pages.



# East Dance Acade THREE PARTS): and Fugue for the

**SHIFT CURATORS** Bojana Cvejić and Goran

**SHIFT SLOT** 25 June 2009, 21:30-23:00

**SHIFT VENUE** Zagreb Youth Theater:

**SHIFT PARTICIPANTS Part 2** Iva Korenčić,  
Marjana Krajač (author)

# my (A SHIFT IN Part 2: Forensics Folder

Sergej Pristaš

STUDIO 2

Dalibor Davidović, Marko Kostanić,

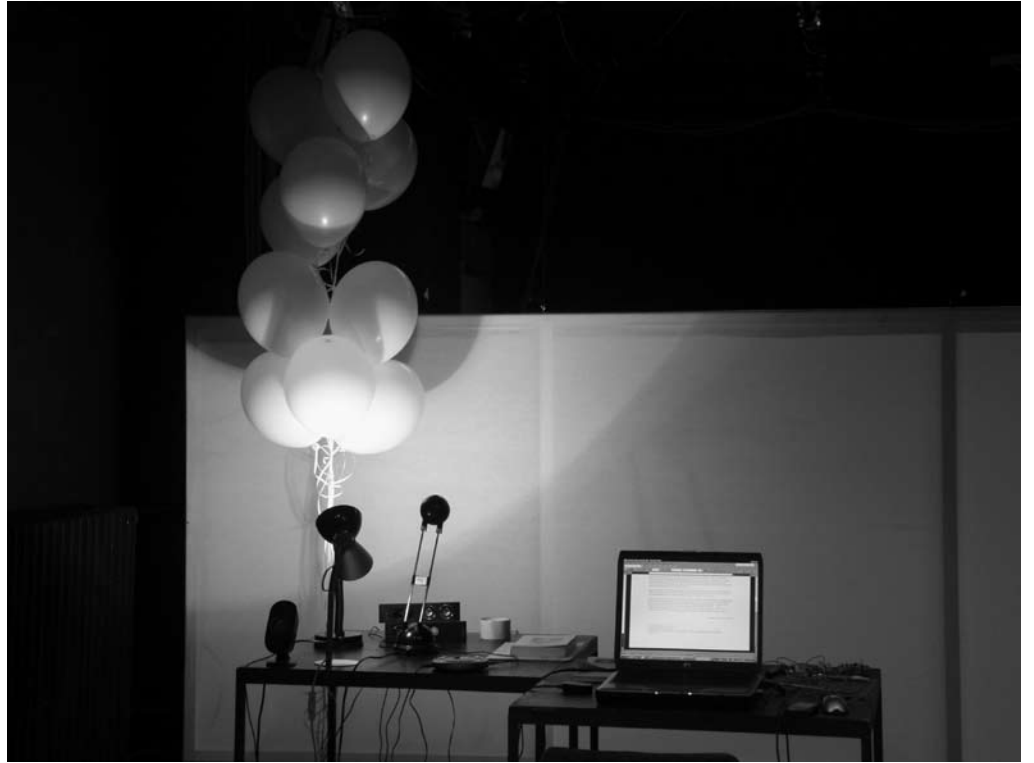


## “... AND THE DAY BEFORE YESTERDAY AROUND THE CARROUSEL II

The J.A.Riedl's programme which concluded the mammoth-show the day before yesterday, has by its unconventionality arisen the most controversial comments of the audience. The fact is, however, that the euphoric atmosphere of the performance where as it seems, nobody was bored, was carried out into the street. The big white balloons filled the Zagreb streets as a plunder from the show. Even those who hated Riedl didn't want to destroy this souvenir from his show. During the performance a real fights took place among the audience in the hall. One of those who had been left empty handed got a thrashing from his neighbour because he dared - to burst her balloon. The guardians of the peace didn't know what to do in the flood of the white balloons in such a late hour, and frequently they had to warn the drivers who had balloons attached to the cars preventing those who followed behind them from seeing the road. The whole town was spontaneously involved in the show which actually was the intention..."









# Showroom Detours

**SHIFT CURATORS** Showroom Aberystwyth

**SHIFT SLOTS** 25 June 2009, 21:30-00:30  
2009, 21:30-00:30 (closing)

**SHIFT VENUE** Zagreb Youth Theater:

**SHIFT PARTICIPANTS** Showroom

Daniel Ladnar, Gareth Llyr, Esther Pilkington and  
Kear, Mike Pearson, Heike Roms

(opening) / 27 June

## STUDIO 1

Aberystwyth: Richard Allen, Kasia Coleman,  
Louise Ritchie; with Andrew Filmer, Adrian

<p>A</p>  <p>IS FOR ABERYSTWYTH</p>	<p>B</p>  <p>IS FOR BODIES</p>	<p>C</p>  <p>IS FOR CYMRAEG</p>
<p>D</p>  <p>IS FOR DISSEMINATION</p>	<p>E</p>  <p>IS FOR ENVIRONMENT</p>	<p>F</p>  <p>IS FOR FUTURE</p>
<p>G</p>  <p>IS FOR GESTURE</p>	<p>H</p>  <p>IS FOR HOME</p>	<p>I</p>  <p>IS FOR INDEX</p>
<p>J</p>  <p>IS FOR JOURNEY</p>	<p>K</p>  <p>IS FOR KONFERENCIJA</p>	<p>L</p>  <p>IS FOR LANDSCAPE</p>
<p>M</p>  <p>IS FOR MISPERFORMANCE</p>	<p>N</p>  <p>IS FOR NIGHT-SHIFT</p>	<p>O</p>  <p>IS FOR OBJECT</p>

P



IS FOR POWERPOINT

Q



IS FOR QUOTE

R



IS FOR REPETITION

S



IS FOR SHOWROOM

T



IS FOR TITANIC

U



IS FOR UNQUOTE

V



IS FOR VISITATION

W



IS FOR WAITING

X



IS FOR MISTAKE

Y



IS FOR YEAR

Z



IS FOR ZAGREB



An anticipatory A-Z of two conferences, Living Landscapes, Aberystwyth, 18-21 June 2009, and  
PSi#15, Zagreb, 24-28 June 2009.

a

-

z

# The Orange Dog (Even Better Than performance in works. guided tour.

**SHIFT CURATORS** KONTEJNER | bureau of  
Majcen Linn, Sunčica Ostoić)

**SHIFT SLOT** 25 June 2009, 21:30-00:30

**SHIFT VENUE** Student Center

**SHIFT PARTICIPANTS** Ivana Bago, Olga  
fourteen actors will perform as: Marijan Crtalić,  
Josip Pino Ivančić, Sanja Iveković, Božena  
Labrović, Sandra Sterle, Boris Šincek, Slaven

# **and Other Tales the Real Thing): Croatia. collected (art) history play**

contemporary art praxis (Ivana Bago, Olga

Majcen Linn, Sunčica Ostoić, Mario Kovač;  
Vlasta Delimar, Tomislav Gotovac, Igor Grubić,  
Končić Badurina, Zlatko Kopljar, Siniša  
Tolj, Josip Zanki, Vlasta Žanić



# The Orange Dog and Other Tales (Even Better Than the Real Thing)

- performance in Croatia
- collected works
- guided tour
- (art) history play

Concept:  
**KONTEJNER** | bureau of  
contemporary art praxis  
(Ivana Bago, Olga  
Majcen Linn, Sunčica  
Ostoić)

Director:  
**Mario Kovač**

**T**he project *The Orange Dog and Other Tales (Even Better Than the Real Thing)* uses a series of reenactments to create an (art) history theatre play, whose plot evolves into a history of Croatian performance art. It is a work of art historians turned into a theatre drama, instead of a scientific paper. Fourteen actors take the roles of authors of fourteen selected performances, along with a 'master of ceremony' leading the audience on a guided tour through performance history.

*The Orange Dog and Other Tales (Even Better Than the Real Thing)* is not an intervention or reinterpretation of the 'official' history of performance in Croatia; it is not a way to refresh the exhausted art historical narratives and turn their supposed 'reality' into fiction. This is partly due to the fact that an official history of Croatian performance art does not exist; there is no narrative starting somewhere and evolving in a certain way. What exists is a dispersed set of fragments, images, interviews, catalogues, legends, lies, accusations, clichés, etc. waiting to be collected, reexamined and ordered into a narrative with a clear beginning and end. This 'lack', however, is not necessarily a drawback. In fact, it (albeit undeliberately) recalls the state of idealistic quest for authenticity, which resists documentation, scientific examination and any kind of packaging. It also allows for this "search for a lost totality"<sup>01</sup> to evolve on an unmarked terrain, unburdened by the traces of previous searches – which, at the same time, makes it more risky and more prone to flirting with failure. *The Orange Dog and Other Tales (Even Better Than the Real Thing)* is an initial attempt to give shape to this history, but it skips the step of attempting to create a convincing historical 'text' and goes directly to the stage where this 'text' is revealed to be fiction – art history drama as an invented genre, where history keeping is closer to oral cultures and medieval sacral plays than a scientist's archive.

The task of *Orange Dog And Other Tales (Even Better Than the Real Thing)* is not to tell the whole or correct story – it generally ignores correctness and focuses primarily on the tensions resulting from the encounter of the 'authentic', 'real' and the (re)enacted, the semblance, by trying to engage in the "passion for the real"<sup>02</sup> and challenge semblance to induce possibly radical consequences for the real, or another real. In line with this, these reenactments as performances as "something other than performance" are not really simulated; they are copies, repetitions, but all 'cuts' in the actors' bodies or the performing space truly happen (again), the blood, the bullets, the heat – with some leaving a permanent mark on the actor's body.

01 Jennifer Allen identifies reenactment as a process of "search for a lost totality", see: Jennifer Allen, "'Einmal ist keinmal'. Observations on Reenactment", in Sven Lütticken (ed.), *Life, Once More. Forms of Reenactment in Contemporary Art*, exhibition catalogue, Witte de With, Rotterdam 2005, pp. 177–213

02 "The Passion for the Real and the Montage of Semblance", in Alain Badiou, *The Century*, Polity Press, 2007, p. 48

→ Performed at the opening of the artist's solo exhibition in the Zagreb Gallery of Contemporary Art (1976) and later at the Tommaseo Gallery in Trieste (1977), *Opening* is Sanja Iveković's first performance and, in the local context, one of the earliest performances thematizing the artist's body. It is an explicit definition of the artist as an embodied (female) subject, who not only shows her art as an intellectual/aesthetic practice displayed on gallery walls but whose body, subjectivity, feeling, or literally 'flesh', is inseparable from her work. The artist exposed herself in the gallery space, where she met each visitor who entered the gallery, her mouth sealed with tape eliminating all verbal/intellectual communication and a stethoscope connecting her body to the speakers that transmitted the sound of her heartbeat. Her contact with each visitor was photographed and later exhibited, together with the corresponding recording of the heartbeat.

## Sanja Iveković

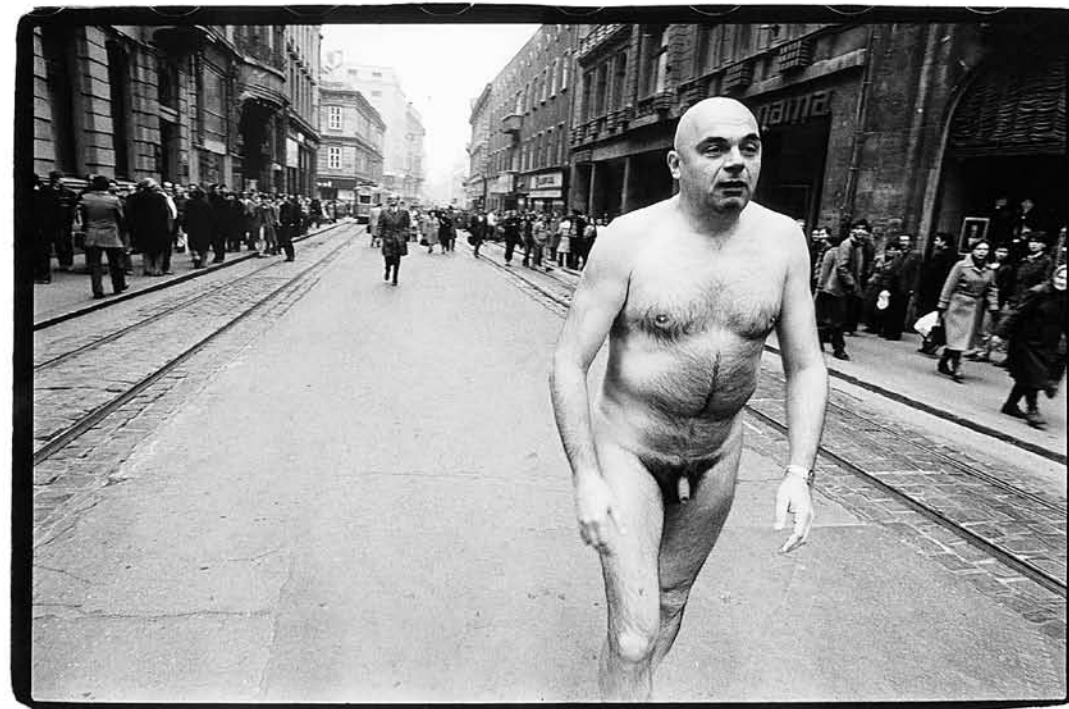
*Opening*, performance, Gallery of Contemporary Art, Zagreb (HR), 1976; Tommaseo Gallery, Trieste (IT), 1977



→ In 1971, Tomislav Gotovac performed *Streaking*, his first performance in public/urban space, in which he ran bearded and naked through the streets of Belgrade. Similarly, in 1981 in *Zagreb, I Love You...*, he ran naked (now with shaved beard and hair) through the Zagreb city center in the midst of tram tracks, running towards the main square and bowing down to kiss the pavement. Gotovac's performances created ruptures and subversions of the everyday routine of the existing socio-political order. As anarchic gestures symbolizing the desire for freedom from all constraints, they renounced the imposed definitions of the ideal artistic and political subject as an inconspicuous, humble worker contributing to society's progress. Instead, the embodied artistic subject performed an explosion of pure and useless joy, identifying his naked and desiring body as the main protagonist of action. He was arrested by the police on the grounds of disturbing public order and peace.

## Tomislav Gotovac

*Lying Naked on the Pavement, Kissing the Pavement (Zagreb, I Love You!)*. Homage to Howard Hawk's *Hatari!*, performance, Zagreb (HR), 1981, photo Ivan Posavec



→ In 1993, during the war in Croatia, Slaven Tolj came directly from the front line in Dubrovnik to do a performance in Valencia at a youth biennial. Taking off multiple layers of clothes, starting with his coat, he performed the act of pinning mourning buttons on each layer of clothing. Finally, he pinned the last black button directly onto his chest - as a medal. In contrast to the image of the invincible and unfearful hero-soldier, he revealed himself as a (male) subject in mourning, an object/victim of events that he could not control and which inscribed themselves directly onto his body.

## Slaven Tolj

*Untitled*, performance, Biennial of Young Artists from Europe and the Mediterranean, Valencia (SP), 1993, photo Damir Hoyka



→ "I am an artist who wants to change the world.", states Zlatko Kopljar before taking a sledge hammer and powerfully hitting the gallery walls. With this cathartic action the artist provokes a confrontation with the system of oppressive values and unproductive processes within society, culture, art and their institutions. Equipped with little hammers the audience becomes an accomplice by joining him in demolishing the gallery and overcoming social norms.

## Zlatko Kopljar

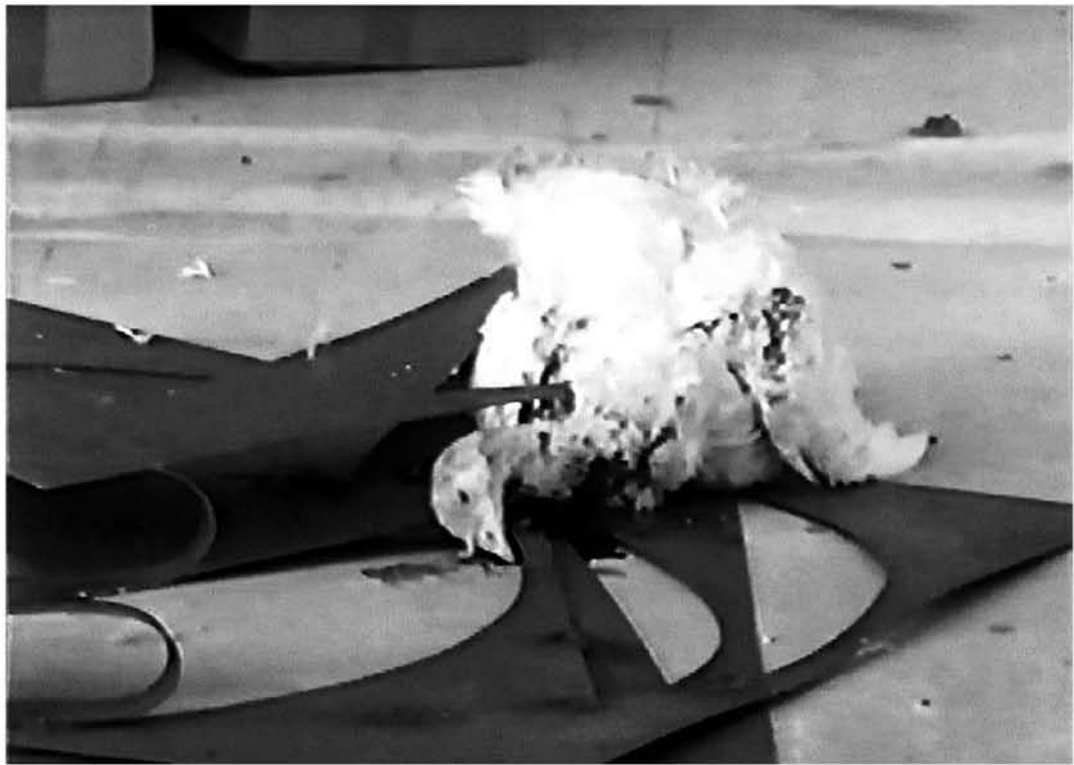
*K2*, action, Gallery 761, Ostrava (CZ), 1997, photo Stanislav Cigoš



→ Pino Ivančić slaughtered a turkey. The turkey thus became the symbol of all lamb and suchlike animals turning on the spit to seal the deals of privatization agreements. The turkey was also a symbol of the victim, the workers who lost their lives at Uljanik shipyards, churning out ships, and those who lost their jobs due to the privatization of Uljanik (one of them was the artist himself, who was made redundant). The turkey was sacrificed in the end, as are some 5000 other turkeys daily at the Pazin based Puris meat plant. After the slaughter Pino Ivančić wished to barbecue the turkey on the spit at the Roman colony of Nezatium, but was stopped by the aghast citizens taking their coffee in front of the Remembrance Hall. Several lawsuits followed from Green Istria, the Public Health Institute, plus a police record...

## Josip Pino Ivančić

*H-Ister-i-ja Tour mitt húman preselitev*, performance, Pazin (HR), 2000, video still



→ Vlasta Delimar's work, ever since the late 1970s, has been based on exposing and breaking the taboos related to the female body and its codification through stereotypical roles and expectations. The artist's body has been the focal point of all her photographic works and performances. In *Walkthrough as Lady Godiva*, Delimar quoted the medieval legend about a woman who had agreed to ride through the city naked, on a horse, if her husband Leofric, the ruler of the city, relieved the citizens of unbearable taxes. Performing the horse-riding ritual through the streets of Zagreb, the artist created an estrangement of the everyday reality, drawing attention to the responsibility of each individual for the community, and the transformative power residing in the decision to act with courage and unburdened by convention and moral restraints.

## Vlasta Delimar

*Walkthrough as Lady Godiva*, performance, Zagreb (HR), 2001, photo Fredy Fijačko



→ In her performance, Vlasta Žanić questions stereotypical female roles of being wife and mother, the responsible within the family for providing emotional and physical nourishment. The cherry cake is, in this case, the symbol of comfort and family protection, while the artist's body becomes the object of the symbolic inscription of traces of wounding. Covering her body with dough and planting cherries inside it, the artist expresses the entire force of the weight that this role entails, as well as the weight of suppressing and sacrificing her own personality in a family community, which apparently exists by default.

## Vlasta Žanić

*Maraschino Cherries*, performance, Zadar live, Zadar (HR), 2002, photo Stipe Surac



→ Boris Šincek was an officer of the Croatian military during the recent war in Croatia. He took part directly in the "social Oedipal drama" (Boris Buden) that aroused chaos and an eruption of violent and suicidal drives in the whole of society. Having survived the war, he staged a situation in which he was shot at again, this time in an artistic context. Like every ritual this too had a pre-linguistic, immediately symbolic dimension that inhered in the act of absolution of the guilt/defilement that Šincek the man feels with respect to Šincek the warrior.

## Boris Šincek

*Shooting*, performance, Break21 Festival – Dead or Alive, Ljubljana (SI), 2002, video stills





→ With the ritual personal hygiene of hair clipping and scratching the scalp with his finger nails, the artist has amassed a multi-year collection of deposits of hair, water and sebaceous fluid from his scalp that is now approximately the size of a tennis ball. The material accumulated in the process of making this bodily sculpture is "gray greenish mud that quickly covers the whole scalp, making it look like a freshly plowed field". The artist's work in progress presented as an installation or live performance stresses the paranoia induced by a crisis of cultural identity. Crtalić develops a paranoid attitude towards his own thoughts and feelings as "products of globalized identity 'colonization'". This is further present in the need for purity in the frame of "my own demented obsessive-compulsive boosting of my own deficiencies".

## Marijan Crtalić

*Living Dead (Globalization of the Subconscious)*, work in progress, 2003-2009, photo Marijan Crtalić



→ According to Slovenian philosopher

Mladen Dolar, voices, as the source of power and authority, find themselves at the intersection of the subject and the sovereign, the Master. The very moment when we listen to the voice is also the moment we obey (ob-audire, gehorchen etc.), listening is the incipient subjection. Josip Zanki in *Anthology of Speeches* uses precisely the power of speech giving himself the role of the speaker entering the field of instructing the other, but also linking listening to submission. His marathon speech (dedicated to Fidel Castro) lasting eight hours is partially autobiographic and partially a speculative tale thematizing growing up in the countryside, experiences of the rise of class awareness, entrance into the art world, religion, sects, New Age, agriculture and fishing, antiglobalist activity, consumer society.

## Josip Zanki

*Anthology of Speeches*, performance, City Hall, Zagreb (HR), 2004, photo Josip Strmečki



→ At the opening of a sculpture triennial, Božena Končić Badurina's performance functioned as a mimicry of the exhibition environment: entirely wrapped in aluminum foil, the artist sat on a pedestal, resembling a sculpture. In the context of a survey of contemporary readings of sculpture, the aluminum seated figure, which recalls the work of Croatian sculptor Ivan Kozarić, seemed like an intruder from the styles of the past, creating discomfort in the field of audience expectations. A strong discomforting effect was similarly produced by the artist's play between living and dead matter, which only the most suspecting visitors noticed, engaging in the space of communication with the artist's hidden body. Beneath a calm and immobile surface of the 'sculpture', the body of the artist was performing a most demanding endurance ritual: trapped beneath the aluminum foil, sweating, resisting the heat and the desire to get out.

## Božena Končić Badurina

*Temporary Body*, performance, Gliptoteka, Zagreb (HR), 2006, photo Željko Badurina



→ Siniša Labrović is well known to local audiences as a socially active performer whose works always carry a measure of refined humor. In the performance titled *Artist Licking the Heels of the Members of the Audience* (first performed in 2005), Labrović literally, with no restraint, licks the heels of the audience. The work is part of a series of actions that convey well-known Croatian phrases like "licking the heels" or "walking on thorns", one of the actions attempting to engage at a more intense level with the audience, stirring up emotion. Although the artist is sucking up to his audience, literally licking its heels, the turn of the phrase is a turn from subordination to a position of psychological supremacy. The discomfort felt by the audience during the physical encounter of the artist's tongue with never clean enough feet, and the unexpectedness of the situation allows for this shift.

## Siniša Labrović

*Artist Licking the Heels of the Members of the Audience*, 2. Biennale Kvadrilaterale BQ\_2 - Culture Hero, MMSU, Rijeka (HR), 2007, photo Diana Zrilić



→ In her live performance *Nausea*, Sandra Sterle deliberately vomits to the tune of a song by Mišo Kovač "Dalmatinac nosi lančić oko vrata" ("A Dalmatian Man Wears a Chain Around His Neck"). The canonical song by Mišo Kovač, a cult personality of Croatian folk music, symbolizes the unbowed heritage of the patriarchal culture of the Dalmatian culture contained in a formula of sanctity and the unbroken tie of "blood and soil". By publicly inducing vomiting and displaying her own position of being powerless in the face of the norms of social majority, the artist constitutes herself as a subject in rebellion. Instead of verbal expression, she uses simple and primitive symbols as means of communication towards those she addresses. The work has polarized the public and stirred up a massive media response.

## Sandra Sterle

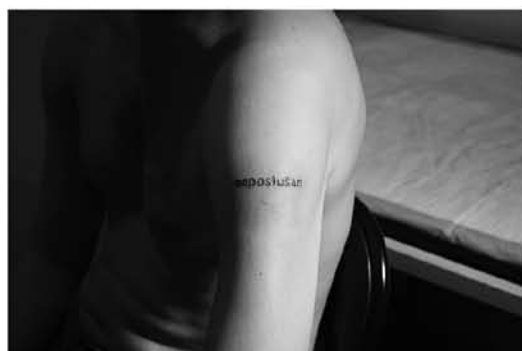
*Nausea*, performance, DOPUST – Days of Open Performance, Split (HR), 2008, photo Toni Meštrović



→ *Disobedient* is part of 366 liberation rituals, a series of actions, performances and interventions, which the artist performed during 2008 and 2009 on almost a daily basis. Ranging from private, intimate gestures to outspoken public interventions, 366 liberation rituals represent a permanent questioning of the critical and transformative potential of individual/collective agency and contemporary art. "I decided to tattoo the word 'disobedient' which would be a daily reminder of the principles that I set for myself to follow. In that sense the word 'disobedient' does not only encompass Thoreau's and Gandhi's 'citizen's duty to disobey', but also the duty of every individual to be disobedient in relation to his own mechanisms of self-deception: laziness, conformity, egoism, selfishness, fear of authority, greed etc."

## Igor Grubić

*Disobedient*, action, Zagreb (HR), 2009, photo Vladimir Tatomir





# Miss | Placed

**SHIFT CURATORS** subRosa (Faith Wilding

**SHIFT SLOT** 26 June 2009, 17:00-20:00

**SHIFT VENUE** Zagreb Youth Theater: MIŠKO

**SHIFT PARTICIPANTS** Hyla Willis, Faith

Violeta Luna, Jelena Graovac, Marijana Rimanić,  
Iva Kovač (in absentia), Roberto Varea

# Women

and Hyla Willis)

POLANEC

Wilding, Elena Marcevska, Tanja Ostojić,  
Tanja Špoljar, Sonja Pregrad, Sanja Iveković,

**Elena Marcevska**  
**Iva Kovač**

**Roberto Gutiérrez Varela**

**Sanja Iveković**

**subRosa**

**Faith Wilding**  
**Hyla Willis**

**Tanja Ostojić**

**Violeta Luna**

**wo\_kolektiv**

**Jelena Graovac**  
**Marijana Rimani**  
**Tanja Špoljar**

# WOMEN PLACED 22IM

## We are everywhere:

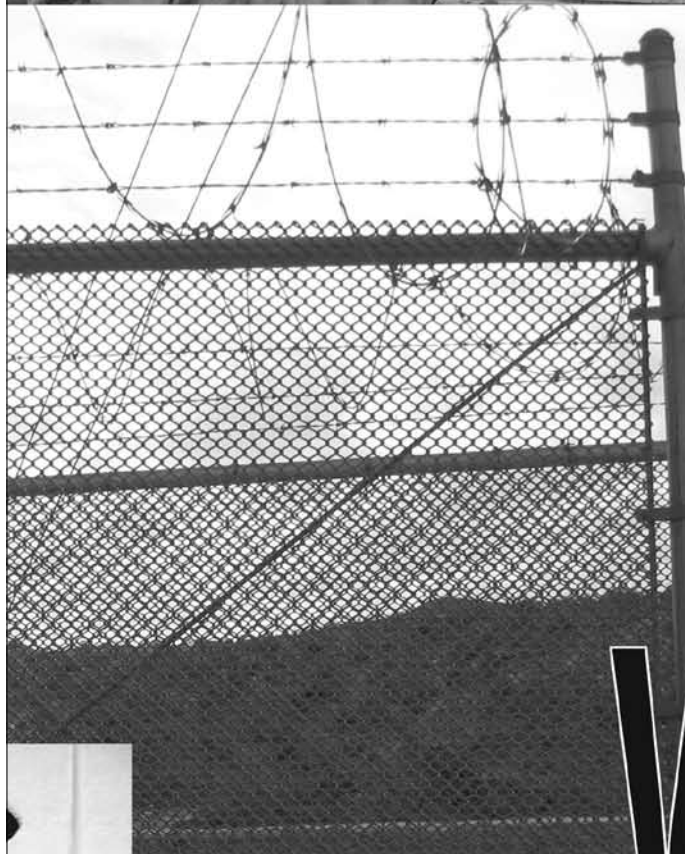
on street corners, in boardrooms, on trains, buses, planes, in shelters, and makeshift homes, refugee camps, orange groves, shanty-towns, massage parlors, fields. Swimming across the border, waiting at the checkpoint, demanding access to your classrooms, caring for aging parents, cleaning homes and offices, assembling your clothing and cell phones, fighting your wars, bearing and caring for our children and yours, providing biological tissues, answering your phone calls, salvaging your electronic debris, changing your diapers. Sharing comfort, love, pleasure and sex.







# MISS PLACED WOMEN



**On the occasion** of the gathering of the Performance Studies International Conference #15 in Zagreb, the cyberfeminist art collective subRosa has convened eminent and emerging intergenerational artists and scholars whose work combines art, activism, and politics to explore and critique the intersections of technologies and globalization on women's bodies, lives, and work. <http://missplaced.refugia.net>

**IMAGE CREDITS:** 1 Zagreb Student Center Rooftop (photo by Hyla Willis); 2 Violeta Luna performing "Buried in the body of remembrance" from *BorderTRIP(tyche)* (photo by Victor Cartagena); 3 "Gestations" workshop with Elena Marcevska and subRosa; 4 wo\_kolektiv and friends in Zrinjevac Park, Zagreb (photo by subRosa); 5 Fence on US / Mexico Border, "Be careful! Do not expose your life to danger. Its not worth it." (photo by "Wablair," retrieved from Flickr. cc - some rights reserved); 6 Grief at Mirogoj (photo by Hyla Willis); 7 Israel's separation wall in Bethlehem (photo by Laura "Noor Light," retrieved from Flickr. cc - some rights reserved); 8 + 9 Sanja Ivekovic's *Übung macht den Meister* (Practice Makes a Master) performance; 10 Beach fence on US / Mexico Border (photo by Wayne W Huang, retrieved from Flickr. cc - some rights reserved); 11 Violeta Luna performing "Buried in the body of remembrance" from *BorderTRIP(tyche)* (photo by JulioPantoja); 12 Tanja Ostojic performing *Clothes, after Juniper Perlin, and my mother*; 13 IvaKovac (Re)production performance; 14 Members of Abuelas de Plaza de Mayo marching in Argentina, during the dictatorship, in 1979, "Where are the hundreds of babies born in captivity?" (photo Teatro por la Identidad, Buenos Aires - provided by Roberto G. Varea); 15 Members of Abuelas and Members of Theater for Identity, 2001Cycle (photo Teatro por la Identidad, Buenos Aires - provided by Roberto G. Varea); 16 Ephemera from subRosa's *Week With/Out Women*, "We've gone to Zrinjevac Park!"; 17 subRosa performing *Cut-Rage-Us Jay*. **CONCEPT AND LAYOUT:** subRosa



# Via Negativa (Theory in the Real Practice Via Negativa)

**SHIFT CURATOR** Bojan Jablanovec

**SHIFT SLOT** 26 June 2009, 17:00-20:00

**SHIFT VENUE** Zagreb Youth Theater: POLI

**SHIFT PARTICIPANTS** Bojan Jablanovec,  
the performers of Via Negativa

# **Symposium Time and Space of**

(Via Negativa)

Bojana Kunst, Andreja Kopač, Blaž Lukan and





Via Negativa, Out, 2008, photo: Marcandrea

# The Real in Jablanovec. Eight projects, eight observations

Blaž Lukan

# Artifact

Let's begin at the end. There is an artifact in front of me: a black box with an inscription on the black-upholstered inside which reads "You know what you want". A 100 tolar note is squeezed between two plexi-glass sheets. The signature reads Katarina Stegnar. The note is smeared with actress's blood and now, almost one and a half year later, its color has turned brown. Someone opening the box without knowing where it came from would say that the note is brownish dirty (in fact, the color is reminiscent of excrement). To those who know, this object says more: it is an artistic "vestige" of the performance entitled Incasso which was auctioned, or rather purchased after the show. The actresses' blood is her "performative" contribution to the scene she played. The symbolic theatrical act thus (also) produced something absolutely real; an aesthetic 'delusion' left behind a material vestige. The performance, deposited by time, excluded from its flow and relocated to non-time, to the realm of memory, has been immortalized symbolically in an artifact. That artifact is the performance in a nutshell bought at the premiere in order to anchor it in reality and cover up the horrors of memory. Nevertheless, the black box remains just a delusion, an allusion to something that was once real, so it is itself fading into memory. Yet it seems that it could become 'real' – although I know that it won't – if its function changed, for example, if it accepted a new content, "live" money, a memento, or everyday "dust." The real produced its own delusion that is embodied in an artifact, a delusion of the real.

## Conceptualist mega-project

The project by Bojan Jablanovec, which took its name from Grotowski's syntagm Via Negativa ("not a collection of skills but an eradication of blocks")<sup>1</sup>, is "megalomaniac" at first glance: eight performances over eight years (2002-2009). Until now we could see Starting Point: Wrath (2002), More (2003), Inkaso (2004) and Would and Would Not (2005). At the beginning is the starting point, and at the end Via nova, the pick of the series. In between, and including the first performance, are seven deadly sins (wrath, gluttony, greed, lust, sloth, envy, pride), as an "allegory of the whole in its completeness,"<sup>2</sup> performed in accordance with the conceptualist principles and equipped with the essential "ideological apparatus." The latter employs modern theatrical concepts - the basics of theatricality, the relationship actor-spectator, post-dramatic performative strategies, the reduction of stage presence, positive disposition towards the audience etc. Its methodological field is delineated by seven deadly sins, a collection of basic human characteristics on which the actors draw, so they are the source and the authors of their play.

Yet Jablanovec's project is megalomaniac only at first glance. Via Negative is a conceptualist mega-project whose essential point of differentiation and the source of its meaning is its "slow" progress, or to put it differently, the diachrony of its 'taking place now' and its continual cross-referencing that is made possible by temporality itself, which, in turn, moves it from conceptual linearity to symbolic synchronicity. Although it wants to encompass "basic human traits," its "real essence" becomes revealed in something that is much smaller than the concept but by no means inferior. Just in passing, let me mention that this phenomenon, or a paradox, is frequently encountered in conceptualist projects: once they chart their path of progress, they frequently (I'll avoid saying 'as a rule') stray from that path, with those most auto-reflexive even charting the path with the clear intention of straying from it. What is problematic is not this artistic lapse in itself, which is quite usual, but insistence on the concept even in subsequent interpretations, or engagement in polemics over "erroneous" (critical) perceptions which overlook the concept or exceed it, or, still better, perceptions that take as the point of departure the performance as an act of presentation rather than conceptualization. These perceptions see the performance rather than the concept, although they are aware that the concept can be "fine" in itself. However, at the time of transformation into performance, the concept becomes distributed essentially determining the signifying regime of the performance which thus fully "substitutes" the concept. Accordingly, an attempt at defining the "smaller than the concept" in Jablanovec's performances seems to be a greater challenge than "itemizing" the archaeology of the sin which is constituted more or less expressively throughout the project. The outcome of this attempt, of course, remains open to question, much like the outcome of the project itself which is currently halfway towards completion.

## Via Negativa with Badiou

To use a paradox: the real within Jablanovec's project is revealed in appearance. According to Badiou (this text is the third in a row and the last in the series that approaches theater through Badiou's inaesthetics)<sup>3</sup>, theater is in the first place the art of mask, of appearance, whereby he has in mind primarily Brecht's theater, emblematic of the 20th century.<sup>4</sup> According to Badiou, theater mask, or appearance, symbolizes the significance of the lie in the 20th century, or, in a more narrow sense, the relationship between the passion for the real and the necessity of appearance. Brecht's

1 Jerzy Grotowski, *Revno gledališče*, Knjižnica MGL, Ljubljana 1973, p. 15.

2 Anton Grabner-Haider in Jože Krašovec, *Biblični leksikon*, Mohorjeva družba, Celje 1984, p. 646.

3 First is the text "Paradigme presežnega gledališča: De Brea, Janežič, Lorenci", *Maska*, no. 1-2 (96-97), XXI/2006, p. 5-11, and second *Užitek v prehodu*, Matjaž Pograjc, to be published.

4 Alain Badiou, *Dvajseto stoletje*, Analecta, Ljubljana 2005, p. 66. All other quotes from chapter 5.

theater actualized the interspace between the play and the real and dismantled the fundamental ties that link the real with the appearance and that arise from the fact that appearance is a realistic principle of embedding the real, or that which localizes and makes visible the brutal effects of its contingency. For Badiou, keeping distance is the axiom of 20th century art, since what is involved is turning the power of fiction into fiction, so that the effect of delusion appears as the real. The gap between the real and an appearance of the real (much like the gap between a ruling power and a ruling ideology, which, however, is not the subject of our interest in this essay), gives rise to artistic gestures that were impossible in the past, so what once has been the waste product of art is now presented as art. Badiou draws on Hegel when answering the question of the function of appearance in the passion for the real. The real, understood as the contingent absolute, is never sufficiently real to avoid raising doubts about the appearance. The passion for the real necessarily involves suspicion. Nothing can prove that the real is truly real save for the system of fiction where it will play the role of the real. The role of appearance is to expose the brutality of the real, whereby we do not have any formal criteria for distinguishing the real from the appearance, that is, nothing apart from nothingness: only nothingness is not suspicious, because it does not point to the real. And, the only act that does not create in us suspicion about its reality is death, although not in theater; there, death can be simulated

Badiou derives the thesis that the 20th century was, not only in politics, but in art as well, a century of destruction that took two directions: destruction as purification and destruction as subtracting; it attempts to measure the inevitable negativity; a subtracting thought can conquer the blind imperative of destruction and purification. To illustrate the protocol of subtraction, Badiou uses Malevich's *White square on white*, which is in the field of painting the climax of purification that manifests a zero difference between white and white, the difference of the same that can be called a disappearing difference. However, this is not the destruction of painting but acceptance of subtraction. What is real in this process is not identity of the real but an interspace, a minimal one. The passion for the real that is based on identity is the passion for authenticity that can be accomplished only as destruction, which also represents its limit. The differentiating and the differentiated passion for the real, compared to maximal destruction, establishes a minimal difference which it tries to axiomatize. Or, to return to Malevich, subtracting acts must invent a new content to fill in the place of the minimal difference, where there is almost nothing.

## The Non-space of Via Negativa

What is then 'real' in Jablanovec's project? Where do his performances take place? The site of his performances is a gallery, an empty space of the experimental theater. It is a non-institutional stage with all the needed equipment, but naked: space as a fully equipped abstraction in which there is nothing that would direct one towards the performance or theater in the sense of illusion. Jablanovec's space is a space ready to accept the real; the space as such vanishes. In our perception it appears merely as a non-defineable background, as a light (which, however, doesn't know light effects; its intensity remains level most of the time, or, in other words, it illuminates the stage and the auditorium neutrally), or as time, duration. The first performance in the series, *Starting Point: Wrath*, is perhaps an exception in this regard, because it incorporated the context of the event, i.e. the gallery and the exhibits that even directed the actor's choice. The space of Via Negativa is hence a kind of non-space, or perhaps even a pre-space, meaning an endless nothing that waits to be filled with some (new) life, the allegory of the real. To be more precise, In Jablanovec's performances there occurs a kind of de-territorialization; attention is redirected from the macrocosm to the microcosm, i.e. the body. The space of Via Negativa is sooner or later the body, the body as omphalos, meaning the point of the (severed) link with the uterus, the body-in-a-chain, the body of bodies, or the body as life, anima – through which via (negativa) becomes vita (negativa). Or, it is the body as oikos, as (the only) home, a refuge, a cavity or an aperture where life is "at home." In Jablanovec's project, the body is an opening, the negative image of the space, and a result of fundamental subtracting – Jablanovec calls it reduction – where the (new) time of the performance becomes anchored.

The de-territorialization thesis is further supported by the fact that the viewers of Jablanovec's series find themselves in a kind of non-political and even non-social space which is marked by the relationship between the public and the private sphere, but not in the political or social sense. It is invariably a space for emphatic theatrical communication where the "media" component is especially pronounced. Jablanovec intentionally directs viewers' attention by introducing various guiding strategies, ranging from a simple and implicit guided tour of the gallery (*Starting Point: Wrath*) to masters of ceremony (*More* and *Incasso*) to 'agreed economy' of viewers' participation in the performance (*Would Would Not*). Although the last mentioned strategy creates the impression of viewers' contribution, apparently dispelling all doubts, its purpose is to make the audience passive and stiff, and to take it away from the context and redirect its gaze towards appearance with which Jablanovec replaces the reality of the space. Despite being continuously in the "spotlight," the viewers at Jablanovec's performance can nevertheless hide within their own perception which is

continually filled with the specific dynamics of the relationship between voyeurism and exhibitionism into which they are gently pushed by Via Negativa. Jablanovec's de-territorialization is thus also ex-territorialization, a throw-out, but back into one's own body.

In addition, Jablanovec's performances are no stranger to certain "political" re-territorialization. Look at their geography: when selecting the places for their guest performances (they do not have their own physical space; they have no 'home'; perhaps their only home is their web 'domain') they look for modern, or (formerly) avant-garde settings, and post-modern environments reminiscent of 'supermarkets'. On the other hand, the list of places visited so far (Podgorica, Novi Sad, Beograd, Zagreb) suggests that in a certain respect these performances are re-assembling the former common state, or the former shared home now 'dismembered' into extremities.

## The Real As Surface

Furthermore, the real in Jablanovec's performances reveals itself through something that can be named surface, in want of a better term. This superficiality is a consequence of a kind of absolute disclosure that occurs in these performances. The viewer frequently has a feeling that there is nothing behind the scene, in the background – everything is at the foreground and everything has the appearance of an unproblematic media, or art talk show; a succession of stand-up pieces, exhibitionist peep-shows or even reality shows, where everything, in an absolute sense, radiates from the display/screen, where neither the volume nor the background are important. The emotional glow of the covering, or 'curtain', to use Lacan's allegory, i.e. the curtain as a complete illusion, conceals the 'background,' the space, the depth of field, and redirects attention to the body. The viewer is forced to immerse in the realm of corporality, which amounts to a kind of a 360 degrees turn around the perception axis redirecting along the way attention to itself. Although at first glance the viewer's position in Jablanovec's performances is traditional, Jablanovec requires from the viewer a symbolic turn which is similar to the viewer's real shift from the square of theatre box to the circle, to the space of play, or the situation as such. All of this is characteristic of 20th century theatre.

The notion of surface is paradoxical: despite being focused on the body it excludes tactile sensations (or enables them but in the way we experience them when using touch-screens), and it constitutes the viewer as a voyeur. In some cases, for example, in *More*, the viewers even choose the sequence of scenes, which brings them close to the position of players who insert the "object of their desire" into a video or DVD player establishing in this way their own territory of gaze. The surface suggested in Via Negativa by the frontal positioning with respect to the spectators is further reasserted by other performative strategies, for example, addressing of the audience, actors' mutual consideration of each other as an element of their supra-identification 'technique,' their appearances "out of the blue" (never resulting from the story) as in a puppet theatre show, and their vanishing over the edge of the space. Paradoxically, the very decision to stage the "fundamental human traits," the very foundation of our humanity, causes a shift into a non-space, or even to the very border of humanity. Sin exists outside every space; it is a kind of floating performance hovering over the surface, always on the edge of the surface; it is an absent signifier which the representation of space attempts to simulate, a kind of helium balloon which, however, does not push upwards but downwards: Lacan's spot. Jablanovec's performers relate the story about humanity and sin as non-spatial bodies, as bodies-spaces, as flattened background, and as McLuhan's media mirrors. But only this – along with the no less paradoxical 'exposure' of one's own body and intimacy – enables their 'recognition.' Undoubtedly, it is sensible to point out that recognition takes place as a perception of 'material substance', as Žižek would say, behind the veil of self-presentation there is no substantial reality, no 'essence.'<sup>5</sup>

5 Slavoj Žižek, *Kako biti nihče*, Društvo za teoretsko psihoanalizo, Ljubljana 2005, p. 10.

## Linearity Of The Structure

The surface is also suggested by a certain linearity of Jablanovec's performances. The scenes follow one another as lines of events following the principles of parallel symmetry and a geometrical sequence. In certain cases (e.g. *More*), these lines partially overlap or merge, but this does not destroy the basic principle. Linearity produces several effects. First, it constitutes substitute spaces within the original non-space. These are 'streets' (the street was Jablanovec's stage set 'ideal' before the time of Via Negativa, for example, in staging of Pierre Corneille's *L'illusion comique*, Slovene National Theatre, Celje 1993) along which the 'banal' real moves, the reality of everyday life. The lines also suggest the parallelism of para-spaces and create the illusion of volume, levels and planes, and finally, their rhythm fragmentizes events into temporal segments, creating the slices of time that frame events.

The structure of Jablanovec's performances is only apparently "primitive," or linear. The assembling of this structure is the basic condition for an appearance to work; an imperceptible sequence of

'scenes' in the performance follows the principle of the actual gaze of a viewer in the street who dissects an integral development into individual segments, but perceives these as one whole. This is similar to what we experience when watching an underground train pulling out of the station: a series of window-framed "stories" each consisting of the images of bodies and faces 'pasted' onto the lit surface of the glass. This is the principle of continual substitution where the next covers the previous, which, on the one hand, refutes the principle of ephemerality or temporality, and on the other, constitutes it anew. Or, to put it differently, this is time as such. Finally, in this way the passengers-performers become somehow isolated, absent, even 'departed', as Boris Grays wittily described the actors on the screen.<sup>6</sup>

- 6 Boris Groys, "Opazovalec sam na sebi", *Maska*, no. 3-4 (86-87), XIX/2004, p. 52-56.

However, linearity cannot be attributed to Jablanovec's principle of repetition. The project *Olga Grad vs. Juanna Regina* (2001) introduced the "special conceptions" of individual performances or repetitions, now further varied in *Via Negativa* with the help of moderators who direct the show, a unique audience at each performance with whom the actors always anew "negotiate" the flow of events, and critical responses that govern 'corrections' in the structure, the progress of the performance or individual scenes. To put it differently, Jablanovec's projects interpret idiosyncratically the category or performative reiteration, whereby in reproducing 'one and the same thing' they reconstitute themselves anew to a certain extent. This is similar to what does Marina Abramović, who re-enacts certain well-known performances from the 1960s and the 1970s, transforming into harsh reality something that has long since been consigned to memory, and through this auto-multiplication process she produces always new delusions, an infinite chain of repetitions vanishing in Magritte's mirror.

## A Test Of Reality

Derealization in itself does not inspire delusion, but it does give it a nudge. The most powerful 'mise-en-scene' shift in Jablanovec's performances is a minimal deflection from a body to a body, i.e. from the body of the representative to the body of the represented, from real intimacy to represented intimacy, fictitious intimacy, which through this becomes contingent again. A body in a space is never self-referencing. As Pavis says, only the stage machinery is self-referencing, or the auditorium as a space.<sup>7</sup> Stage presence is always transitory, duplicated in dual exposition, retreating through a spiral turn into the perspective of the background and into its 'whiteness', into the "difference with respect to itself", or into subtraction that projects into it a new "corporality." Generally, the acting process could be divided into several phases.

- 7 Patrice Pavis, *Gledališki slovar*, Knjižnica MGL, Ljubljana 1997, p. 282.

- 8 Patrice Pavis, *L'Analyse des spectacles*, Nathan, Paris 1996, p. 92.

- 9 Keir Elam, *The Semiotics of Theatre and Drama*, Routledge, London in New York 2002, p. 76.

- 10 Jean-Marie Schaeffer, *Zašto fikcija?* Svetovi, Novi Sad 2001, p. 284.

- 11 Richard Schechner, *Between Theatre and Anthropology*, University of Pennsylvania Press, Philadelphia 1985, p. 123.

Pavis call the first phase sous-partition<sup>8</sup>, which could be understood as sub- or pre-manifestation, and he sees the actor as a reservoir or a web of associations. Actually, it enables his/her "stable" presence on the stage. Presence is the presence of actor as such; an actor's role is a medium of transcodification (after Elam)<sup>9</sup>, and all of this is realized through the relationship between the actor and the role that takes the form of identification or distance. On the level of perception, a process of communication takes place between the performer and the viewer which Schaeffer calls "fantasy negotiations."<sup>10</sup> This involves a constant degree of dissatisfaction to which the fictitious, ludist world is continually adjusted, which is made possible by, or which makes possible, the continuation of the play. Similar negotiations take place within the performers themselves, whose presence is constituted through the dual denial or shift; the actor's "not-not me"<sup>11</sup> means "neither I nor Hamlet," but also not some third thing (the so-called "third body" emerges only as a result of the productive contact between the performers and the viewers). Or, this third thing is, so we assume, Badiou's appearance.

What can we learn from this "test of reality" conducted on Jablanovec's performers, and what do these performers actually "show" us? We shall approach the answer step by step. The physical, public explicitness of the performers in *Via Negativa* is increasing with every performance. This holds true for both the explicitness of address and of corporality. In both examples, the performers adhere to the wish to open up, to uncover in the non-space of the show their bodies and turn them into the space of perception, of viewers' pleasure. In the *Starting Point: Wrath*, speech mainly sufficed. In the succeeding projects, the bodies discarded various auto-biographical, cultural and civilizational deposits and reached the point at which they stood naked in front of the viewers. There is no need to draw attention, however, (and Jablanovec is aware of this) that the literal, explicit nakedness of the body as such does not reveal its physical manifestation but points to what lies behind it, or underneath it, that is, the actor's pre-manifestation. Moreover, the degeneration of the body, its discharges or wastes, and its partial "destruction" enabled by the gap between the real and appearance, do not open the door into the body, although the body's apertures lay wide open. Sperm, blood or urine on the stage can to a certain extent simulate the actor's "inside" or "intimate self" (for example, the color of the urine is specific to the actor as is the taste of sperm), but these have a "higher" value. Speaking metaphorically with Laporte, the beautiful does not have a smell; the border between a stuffy smell and a nice smell is fragile, and there exists an "essence link" between the two; there exists an analogy between a perfume and excrement; the system of relations closely links together the figures of god, excrement and soul, and it is especially in dealing with excrements that "the colonization reflex," as Laporte named it, comes into play.<sup>12</sup>

- 12 Dominique Laporte, *Zgodovina dreka*, Studentska založba, Ljubljana 2004, p. 115-123.

The body as such, with its discharges, conceals within itself more than that. It is not something that belongs not only to a performer, but also something that belongs not only to man. Non-body in a non-space thus uncovers something non-human, and that can only be nothingness. Inasmuch as the bodies of performers in *Via Negativa* point to nothingness, (or death), they stand in front of us as the only criteria that help us overcome the original suspicion concerning the real, or help us distinguish between the real and delusion. Still better, the performer's uncovered body along with its discharges causes a minimal shift in which it can find its new contingency, and the same is experienced by the viewers. The performer and the viewer both hit upon a limit which leaves no possibility of repetition and beyond which it is not possible to simulate the real, or life as such, the border of death, of nothingness. To be a bit (demonically) visionary: *Via nova*, which will bring together "the best" from the previous projects, can only be an explicit "play about death," about the real that is not possible to simulate.

Therefore, in *Via Negativa* the intimate self of the performer is in the service of stating something, stating nothing, rather than stating so-called self, one's own pre-manifestation as manifestation or a role. Despite this, the performers constitute themselves before the public as certain recognizable identities. Through installing themselves in the given space, or still better, through their ex-installation or exposition, they attract the gaze of the viewers using specific representational strategies which are the creations of their own. This is not about stories or situations, but about defining the manners of presence and realizing the viewer's wish. At first glance, all *Via Negativa* performances aim to fulfill a wish, to put it simply, or to show that which the viewer has long wanted to see but dared not ask for it; they are intended for doing what many have done as children, or in perverted dreams. It is, in brief, a kind of variety or cabaret style coquetry with the delicate, the obscene, the forbidden; it is a "shadow" theatre or a public psycho-analytic séance, perhaps even a mass "game" of truth with therapeutic effects. That is the first impression, and not completely unfounded. The pre-manifestation of performances is frequently "nightmarish" and "perverted," since this is declaratively the "staging" of deadly sins that occupy a very precise place in our collective memory.

Despite all, every performer attracts the viewer's attention through some specific trait characteristic of him/her only. I do not talk here about the performer presenting a "part of self," which is not flesh<sup>13</sup>, as Ovid would say, which is a maxim for actors in porno movies, or placing the viewer in a "third" position, also characteristic of porno movies, in which the male viewer does not identify with the male actor but, as Žižek concluded, with the position of pure gaze observing the woman who fully surrenders to pleasure.<sup>14</sup> The point is not to show to the viewer the "real" pleasure attained through, say, masturbation (as in *Would And Would Not*), or to uncover "that" which resides beyond pleasure and takes us to supra-pleasure, to the supra-sensual and transcendental. The point is in what can be named an attempt at occupying a non-space, in want of a better definition. The occupation of a non-space is a battle for space, but it does not involve the process of placing oneself into a space, inserting oneself into a space. It is an operation that makes incision in the body, the carrying out of a "pure incision that separates the thing from itself."<sup>15</sup> The consequence of the incision is not the disappearance or destruction, but what Badiou named subtraction. We can only perceive ourselves as "we" through a minimal difference with regard to ourselves and to others, either as performers or viewers of *Via Negativa*. Or to borrow from Lacan, who recapitulated Freud on an occasion, we become ".../ a mouth kissing itself." The principle is both Aristotelian and Brechtian, and in some respect Artaudian, while tallying with Pfaller's theory of inter-passivity characteristic of virtual reality.

13 Peter Klepec, "K Agambenovi profanaciji pornografije", *Problemi*, no. 1-2, XLIV/2006, p. 179.

14 Ibid. p. 1974.

15 Alenka Zupančič, "Realno v igri", *Problemi*, no. 1 - 2, XLIV /2006, p. 92.

## The Call of the Real

Let us conclude with the beginning. We are attracted to Jablanovec's performances by the real. In an isolated theatrical space we experience a minimal shift from "life" into which we release desires in a manner of an animal released from the cage. Eroticism is not an effect but a prerequisite for the entry into our own negative. All virtues we assume we possess are left outside the theatre, and we arm ourselves with suspicion. We do not want to participate because we know that the play will take place without us just the same, but we still place ourselves at disposal, including that which is the most intimate and the most valuable: good name, clothes, sexual organs. Sometimes, halfway through the performance, we begin to believe that what we see is real, but this sensation is subdued by its opposite counterpart: all is delusion. We wish for more truth, more minimal shifts, more effects of the real, and that precisely in order to perceive a new real within the delusion, and to feel, let's be straightforward, the weight of our back pressing against the seat, because at that moment that is the only proof that we are. We are attracted to Jablanovec's performances by the fear that in the brutality of the real we shall perceive our reverse side, but as an illusion only. Nothing human is alien to us, but still, there is nothing more lonely than the humanity of another laying bare in front of us. We know that despite light and closeness we can isolate ourselves within our own wish, our own dark horror that dissolves our responsibility for it before making a decision. The open text of Jablanovec's performances is in fact a test of our readiness to accept ourselves, subtract from ourselves and then go on. Nothing fateful, the real thing, but worthy of trying.

## Glossary

**Real/appearance** – The role of appearance is to reveal the brutality of the real, whereby there is no any formal criterion that would enable us to distinguish the real from appearance, save for nothingness.

**Deterritorialization** – In Via Negativa, attention is redirected from the macrocosm, or from space, to the microcosm, or the body.

**Non-space** – The decision to put on the stage the “fundamental human traits,” or the very foundation of humanity, causes a paradoxical shift of the performance into a non-space, or even to the very border of humanity.

**Surface** – The notion of surface, despite the focus being on the body, excludes tactility but constitutes the viewer as a voyeur.

**Linearity** – The structure of Via Negativa is only seemingly “primitive” and linear; the assemblage of scenes is a fundamental condition for appearance to function.

**Intimacy** – Intimacy is expressed through the attempt to conquer a non-space, which is in essence the battle for space. However, this is not the process of securing place, or intrusion into space, but the operation of incision in the body, acting out of a “pure cut that differentiates a thing from itself.”





# NAME Readymade

**SHIFT CURATORS** Janez Janša, Janez Janša &

**SHIFT SLOT** 26 June 2009, 17:00-20:00

**SHIFT VENUE** Zagreb Youth Theater:

**SHIFT PARTICIPANTS** Janez Janša, Janez

Janez Janša

STUDIO 2

Janša and Janez Janša



Janez Janša, Janez Janša, 002199341 (Identity Card), Ljubljana, 2007 Print on plastic, 5,4 x 8,5 cm



Janez Janša, Janez Janša, 002293264 (Identity Card), Ljubljana, 2007 Print on plastic, 5,4 x 8,5 cm Original lost; 2nd version: 002359725 (Identity Card), Ljubljana, 2008 Print on plastic, 5,4 x 8,5 cm



Janez Janša, Janez Janša, 002199816 (Identity Card), Ljubljana, 2007 Print on plastic, 5,4 x 8,5 cm

# NAME Readymade

Janez Janša, Janez Janša and Janez Janša

Can you imagine few years ago 3 established American artists joining the Republican Party and then legally changing their names into George W. Bush? And since then bringing the name of the president of USA (or any other country leader) at museums, exhibiting next to Robert Gober or Barbara Kruger, festivals, showing work next to Meg Stuart and Nature Theater of Oklahoma, galleries, presenting video along Bruce Nauman...

The shift *NAME Readymade* will present wide range aspects of the “Name changing” gesture perpetrated by three Slovenian artists (Davide Grassi, Emil Hrvatin and Žiga Kariž) who in 2007 officially, and with all the papers and stamps required, changed their names to the Slovenia’s economic-liberal, conservative prime minister at the time, **Janez Janša**.

“When the three artists changed their names to Janez Janša, they in fact adopted a critical stand to the state. To the Slovene government, in which until recently all posts seemed occupied as it were by a single person – Janez Janša. (...) Through the multiplication of Janez Janša’s name, the function of the prime minister has assumed, within this specific artistic action, a similar position as the Campbell soup cans in Andy Warhol’s works.” (Zdenka Badovinac, *Name Readymade*, October 2008)

All Janez Janšas’ works, their private and public affairs, in a word their whole life has been conducted under this name ever since.

“(...) the gesture is—from now on—in constant process: it will be semiotised in connection with their every new work of art and public appearance, therefore it will take some turns unprecedented in other known forms of subversive affirmation.” (Rok Vevar, *Večer*, 01 September 2007)

Works exhibited in the show *NAME Readymade* in Graz, October 2008 (valid ID cards, passports, credit and bank cards, driving licences, birth and marriage certificates, and so on) are generated by the reality itself. In the history of art, such readymades did not exist. Personal documents such as personal identification cards, passports, health insurance cards, credit cards etc. cannot “simply” be bought in shops, recontextualized, turned around, exhibited and produced as readymades. To obtain them, one needs to initiate a process: you have to initiate an administrative process to obtain them.

Janez Janša, Janez Janša and Janez Janša cut right in the midst of their own realities and the reality of the space and time, in which they work. For this purpose they used procedures typical for art – transformation, translation, representation and mimicry. They turned around the classical relational scheme between art and life as it was developed in the 20th century. Art in previous century is redefined by way of reality entering into artistic contexts without mediation (so that Badiou can define the 20th century as the passion for the real), while Janša, Janša and Janša want to achieve the opposite so that their methods cut deeply into their material lives and the lives of their immediate surrounding.

„(...) the completely subtle and seemingly unpretentious gesture of three artists changing their names to Janez Janša fundamentally intervenes into the artistic and broader social and political space. Perhaps we can learn a lesson from this, namely, that great artistic creations are sometimes found in seemingly marginal, minimal gestures.” (Jela Krečić, *Delo*, 29 December 2007)

# The name as a readymade

An interview with Janez Janša, Janez Janša and Janez Janša

Interviewed by Lev Kreft

Usually, we use our names to distinguish ourselves from other people. Your names are very clear, yet, they are also indistinct; they cannot be told apart. Alexander Gottlieb Baumgarten defines aesthetics as something that operates in the field of clarity and indistinctness. The clear and indistinct is what appeals to the senses. Do you think this aesthetic effect of indistinctness is important for an (artistic) choice of name?

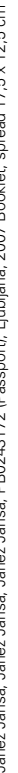
**Janez Janša:** The fact that three people are using the same name, that they have the same name in the same time and space, hacks the analogue mode of the administrative system, for personal names are usually used precisely to distinguish one person from another. In our case, the media, our friends, and even public servants feel the need to add something to our names when they introduce us in public. This means that, in this case, the very concept of the personal name is cracked, that it no longer functions without an addition of some sort. It no longer functions without an addition, such as date of birth or place of residence or profession. I find this an important consequence of this virulent gesture.

We are dealing, then, with a relatively clear identity – what becomes indistinct is identification. Now that you have acquired some experience with how this works, and given the contemporary (also artistic) obsession with identity, do you find interesting such an interrogation of identification as the only reliable proof of identity?

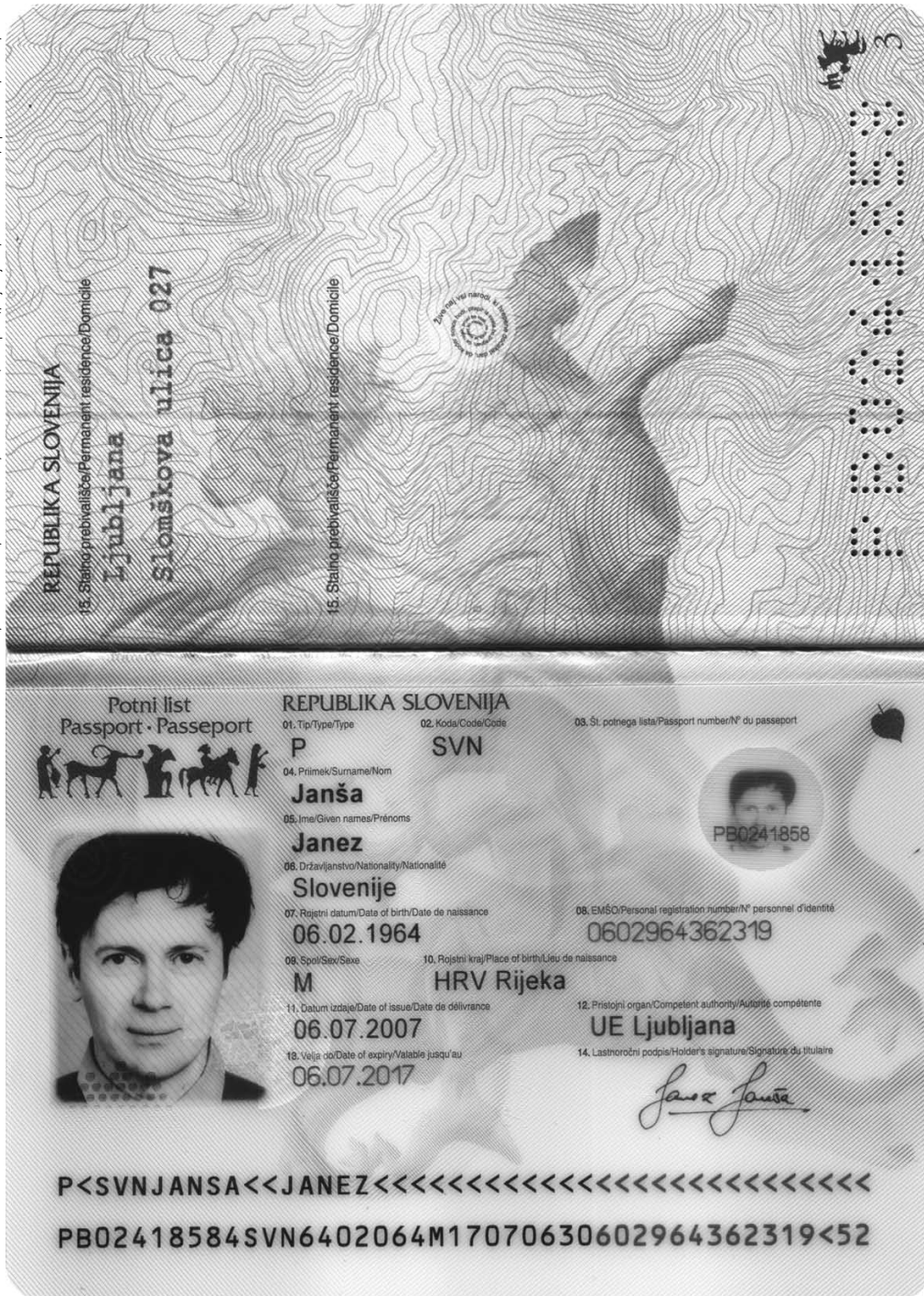
**Janez Janša:** The personal name is something that puts a person into public circulation. If you enter a certain public situation, you enter it with and through your own name. Since this is so, the question immediately arises: how personal is the personal name if its basic function is, after all, predominantly public? It belongs to you, but it is used by others to distinguish you from others. If there is confusion regarding the names, there is confusion regarding identities, a case of mistaken identities ...

**Janez Janša:** ... What happens is a shock to the system of perception, for others must distinguish you from others by using a new name. But the new name means that they must also distinguish you from yourself. In my view, the act of changing one's name is akin to the act of dying: the change of name affects others, that is, the people who actually use my name, far more than it affects me – or us. It is the same with death – one always dies for the others; you have died and you have nothing to do with it, as you are dead, but the others have to deal with it.

**Janez Janša:** Every person who comes into contact with us knows, of course, that we are







**Janez Janša:** We carefully studied the Slovenian legislation as well as the potential reasons why our applications might be rejected. The Personal Name Act was passed by the Parliament on 1 February 2006, that is, during the mandate of the Prime Minister Janša's government. The Act includes two articles on the basis of which an application for the change of name can be rejected: the first article states that the application would be rejected if the applicant is subject to criminal proceedings, and the second article states that "the right to freely choose one's personal name can only be limited if this is essential for the protection of public safety, morality, or the rights and freedoms of other people". This is the flexible part of the Act, which made us ponder the possibility of our change of name applications being rejected.

**Janez Janša:** We knew that there have been 11 people with this name in Slovenia before the three of us decided to change our names, so we thought, "If they can have it, why couldn't we?"

**Didn't you know that somewhere else this might have been impossible?**

**Janez Janša:** I did enquire about how these things are done in Italy, because I am also an Italian citizen, and the public servant at my Italian municipality told me that I am Davide Grassi for the Italian administration and that they do not care under what name the Slovenian administration manages my information. At present, I have valid Italian documents issued in the name of Davide Grassi and equally valid Slovenian documents issued in the name of Janez Janša.

**Janez Janša:** The change of last name is not permitted in Italy if the name is historically significant or if it belongs to a person who is very important or very famous in the place where the applicant was born or where he lives at the moment – such a change could create confusion.

**Janez Janša:** As a Croatian citizen, my experience is similar to Janez's in Italy. I am Emil Hrvatin in the Croatian records.

**But, probably, in this procedure of applying for the change of name that you have started, there still exists the requirement to state the reason for wanting to change one's name? Or is the procedure pure formality?**

**Janez Janša:** Not in Slovenia, no, but in Italy and in Croatia you do have to state such a reason. The Slovenian form only requires you to state your former name and your new name and to list your family members, but you do not need to state any reasons or rationale for the change.

**How do the people who gave you your former names feel about this change?**

**Janez Janša:** My father understands the change of name, above all, as a renunciation of the name

that he gave me and which is part of the family tradition. Somewhere deep in his heart he is probably also wondering whether or not I have renounced him as well. He is very hurt.

**Janez Janša:** I see this connection: traditional baptism is an enforced act; your parents baptise you, and you unwittingly become a *soldier of God*. Someone else makes this decision for you – they give you a name that you have not chosen for yourself. Anabaptists, for instance, perform baptism only on adults, for a person should not become a soldier of God unwittingly; for them, this is a conscious gesture, when you say, "I want to belong to this and therefore I will be called such and such." We know that Anabaptism also entails the renunciation of your parents and the acceptance of belonging to the community.

## On the art of renaming

This proves that the matter is not devoid of danger, that it is not pure formality, and that it has a certain background and meaning, which can be dangerous, for the act of self-naming is typical only of specific types of sects. If we set aside personal reasons and private lives and turn to art, the ritual of choosing one's own name is probably connected above all with art, because in art – at least metaphorically – one has to make a name for oneself. Is this a significant effect of the name change?

**Janez Janša:** If we are dealing with a personal name within the art system, this can be read at various levels. One such way is through the conditions under which the artists live, in this case the conditions of neoliberal capitalism where you are what you do, you are your name, you are making a name for yourself and your name is your work.

**Janez Janša:** A brand.

**Janez Janša:** That's right, you are a brand, and you are recognised as such, you are creating this brand name ...

**Janez Janša:** ... and you are doing this slowly, in contrast to the act of renaming ...

**Janez Janša:** ... you are making a name for yourself slowly and, in the moment when you decide to change your name, you stake ...

**Janez Janša:** ... your name ...

**Janez Janša:** Not only do you renounce your name, but also, when several authors with the same name appear, your work is automatically indistinguished. Our change of name is still a novelty, but from a certain distance – particularly in the international context – all our works, individual ones included, will be seen as the works of a collective.



**Janez Janša:** However the whole thing figures in the public sphere, it nevertheless greatly affects us. This is a gesture that you cannot perform and remain unscathed. What is most painful about the whole business, however, is this: if the public is experiencing a certain uncanniness, the authors are living a certain uncertainty. Yet again, this uncertainty is something conscious. If we were to talk about how much is lost... This is the uncertainty that follows you: *Where is this whole thing going? What can I anticipate? ...* We have confronted a lot of precedent-setting situations, where we cannot appeal to any sort of established practice. Uncertainty is part and parcel of this, and it is what renders the whole situation extremely risky.

## On sameness and difference

In Slovenia, there exists a group that worked anonymously for years while people kept asking who its members were ... I am talking about Laibach/NSK, their anonymous collective statements, a group of people without personal names – which is extremely difficult in Slovenia, where everybody knows everybody. If I look at your biographies in the past two years, I would say that the change of name has not burdened you, for you are all still doing what you were doing before the change, and you also do things together. Am I wrong? Do you bring your individual projects into line with one another or do you keep doing your own things – your individual artistic careers – while there is also a space in which you are creating something together?

**Janez Janša:** You have already answered your own question; we all changed our names individually. We have not become one person, one group, or one collective. We have not changed our modes of working, we have not changed the ways we function in the society, and we have not changed our interests, views, or strategies. Laibach appeared as a group of anonymous and unknown individuals; in our case, the opposite is the case, we have all been active for more than a decade, we have all established ourselves publicly under our former names, therefore, our change of name has different consequences.

## On the personal document as a readymade

I suggest we move on to the other aspect of the readymade. In addition to the personal name being a readymade of sorts – because it can be moved or changed and because, transplanted into the field of art, it appears uncanny to the others – the documents themselves are also ordinary things, readymades. Everybody has identification documents. You have decided to exhibit yours. This is your decision, but it is not a

personal matter; you have decided to exhibit your documents as art works. I believe there are two types of readymades present here; one is the name as a readymade, and the other are the documents as readymades. The status of documents is serious. In any given society – not necessarily just contemporary society – these documents prove your identity to everybody with the right to ask for your identification. These documents assume and facilitate certain procedures; in short, they are not just any odd ordinary thing – they are not a urinal turned into *Fountain*. How and why have you decided to jointly exhibit your personal documents?

**Janez Janša:** In the history of art, such readymades did not exist. Personal documents such as personal identification cards, passports, health insurance cards, credit cards etc. cannot “simply” be bought in shops, recontextualized, turned around, exhibited and produced as readymades. To obtain them, you have to initiate a process: you have to initiate an administrative process to obtain them. In our case, all the documents that we have state the same name. For this reason, these documents are unusual and have a different status, even though they are the exact same kind of documents as every other personal identification card issued in Slovenia. We consider them works of art precisely because they contain the procedure through which they were produced.

## On useful and useless readymades

Readymades are supposedly all about transposition, a gesture (this is another recurring thing in this conversation), namely, the gesture through which an ordinary object becomes a work of art. You, of course, chose these documents as documents and not as art works; but then you have selected them as art works through an additional gesture, by putting them in glass cabinets, even though this second gesture has not stripped them off their status as ordinary things. This is a unique situation: in this case, these documents can be used for their usual purpose at any moment, they remain valid. They are as valid in glass cabinets as anywhere else. What is interesting here is not the fact that anything can become an object of art – we have known this for a quite a while now, anything can be a work of art – but some things are intruders in the world of art: they become art works, yet, they do not shed their usual function.

**JANEZ JANŠA:** I believe this is the key thesis here: in contrast to all other readymades, the validity and usefulness of this readymade in the physical reality is bound to only one person, and this is what we call *specificity*. This validity has a clearly-stated expiration date. Our gesture is completely driven by reality, and because

Janez Janša, Janez Janša; PB02418919 (Passport), Ljubljana, 2007 Booklet, spread 17,5 x 12,5 cm

PB02418919SVN7012071M17070630712970500723<94

everything happened in a certain administratively verifiable reality, it seemed logical to exhibit the documents as such – without any further aestheticisation. What emerges here, then, are yet more levels: on the question of the series, the multiple, reproduction. Namely, the works that we are exhibiting here are mostly labelled with numbers; these are the only distinguishing elements. Personal identification cards have the same standard shape, size, design, and – in this case – also name; the only difference between them are the photos, the signatures, and the numbers. Moreover, in a purely administrative sense, it is only the numbers that serve as a criterion of differentiation.

**Janez Janša:** We are going to be temporarily deprived of our documents; we are going to be *sans papier*. We are aware of the luxury: we are doing this voluntarily while so many people are forced into such a situation. We are also aware of the possibility that the whole thing could turn against us and that the situation could become subject to legal procedures and no longer be merely a temporary socio-political experiment. We do not want to be cynical and we do not want to exploit the safety of the artistic/academic position by putting ourselves into the position of the subjects *sans papier* and thus pointing out the difficulties of the people without personal documents. But we do also want to problematize the so-called “leftist art world”, where there are a lot of projects, debates and actions happening exploring the topics of human rights (the problems of migration, the erased, and so on) to no real effect. We are now doing something that can have real effects, and we are doing it by using reality to challenge art. This is the turn that we are making.

## On the romantic

**This is rather romantic, isn't it? To risk your life to create a work of art?**

**Janez Janša:** The truth about the majority of politically-engaged contemporary art is that it entails challenging reality through artistic measures. In contrast, we are using the real, or more precisely, the administrative, the legal, something that transpires in the sphere of law, to provoke art itself, like you said before. Art finds it difficult to accept something that is real, and today the real resides in the sphere of law, which deals with facts. We are today prepared to accept something as real only if it is backed up by facts. This is an additional reason for our use of documents – they are judicially verified.

I was thinking about the fact that people are ready to support human rights (since we have already mentioned the supporters of human rights) as long as this support does not entail any risks. People are happy to worship art, do art, and be known as artists, as long as this does not require taking any risks. The artistic situation, as I know it, is such that people

are not willing to risk anything for their art. You, however, are risking something for art, which is why, in this sense, I can see this as a “romantic gesture”. Being prepared to take risks as an artist – I find this exceptional nowadays, and this is what, I think, the art world will not appreciate at all.

## On the state as the author

This gesture is so important that it is worth the risk. This is more than what the majority of contemporary artists do for their art. Even this must be somewhat uncanny. The other question, however, concerns the author of the documents. For, at some level, the author is the state. The task of performing this sort of authorial duty in the state belongs to the executive power, and the leader of the executive power represents the author of the documents. In a way, this is a case of “homecoming”. Thus, it is perfectly appropriate that the labels at the exhibition state that the author of these documents is represented by Janez Janša. Indeed, the election will have taken place before the exhibition, but perhaps we won't yet have a new Prime Minister in October.

**Janez Janša:** We are the authors of *the gesture* that transforms the documents into works of art.

**Janez Janša:** One day, we will have to return these documents to their legally rightful owner, who possesses the material rights but will never be able to deny that he now possesses a work of art and that the moral rights belong to someone else. This is where a paradox emerges: we will have to hand over these documents one day, and perhaps they will be destroyed. If they are destroyed, a work of art will be destroyed; if they puncture them, they will need to take responsibility for this gesture ...

**Janez Janša:** We *had to* have these documents made, after we had changed our names. There was no choice here, only civic *duty*. In this sense, the documents were the products of state violence: the state demands that its citizens have personal documents that correspond to the person's administrative status.

## On liminality and authenticity

The use of personal documents as exhibition items is certainly a liminal case; it probes certain boundaries. It is liminal in that it is not clear whether or not such a use of personal documents respects the rights that you acquired when you were issued these documents. You cannot burn documents as this is a criminal offence, but what about the use of documents for artistic purposes? To be sure, this is not something that serious people would use to justify persecution in the name of the state; yet, this does mean that

everybody knows that you are not carrying your documents, that is, that you are not using them in compliance with the conditions under which they were issued to you. Even a bank can cancel your cards if they find out that you are using them in an inappropriate way. You are walking a line that I would not call “dangerous”, but I do, however, consider it suspicious. This is precisely part of the risk that I mentioned before. Here, we can see various things that could develop from this. After all, you have to make a special effort to find out how security is going work at the exhibition. It is an entirely different thing if you exhibit graphics numbered 1 to 100 that are insured through an insurance company. I doubt that an insurance company would issue an insurance policy for the everyday functional value of the exhibited documents in the same way as they would issue tourist insurance – such insurance would require the issuance of new documents. Furthermore, it is also interesting that these documents are art works, readymades. The original of “Fountain” has been lost, nicked, so Duchamp made new ones, signed them anew, he even made a miniature version for his little suitcase; you, however, cannot make new documents, they can only be made by an authorized organization called the state and its Ministry of Internal Affairs. Yet the Ministry itself cannot function illegally and, for example, reproduce these documents as art works. Now what? These are works of art only insofar as they are also authentic documents. Here we reach a contradiction – the very contradiction of the world of art. A readymade as a work of art is something inauthentic; it is the proof of inauthenticity: with a readymade, the “aura” disappears. In your case, however, the precondition for this readymade is its authenticity in everyday life – its credibility and authenticity. If somebody bought this work of art, they would be buying it as authenticity, together with its functional “readymade” value.

## On the state and authenticity

But this is the authenticity owned by the state. You are not the owners of this authenticity. This is where a problem occurs: what should the art collectors do? If I were a curator in Graz, I would say, “We would like to buy this piece. For that one, we can put you in touch with a bank that wants to buy it, and a furniture company wants that personal identification card, and so on.” But they can’t! Regardless of your position that what happens here constitutes a gesture, this is in fact a “gesture on display” – this is ultimately the true work of art, that which cannot be collected. One of the main goals of the avantgarde artists was to produce something that could not be collected by the museums. Everybody can see the documents at the exhibition, but they cannot make them

part of a collection; in fact, no one but you can claim these documents without stealing them or rendering them invalid. If you sold them, you would be taken to court, and if the state nullified them, the collectors would be left empty-handed -- they would not get the authentic documents but merely a document of an art project that took place once upon a time. Duchamp’s passport could also be exhibited in this manner -- so we could see whether he was really Marcel Duchamp, or maybe R. Mutt, or Rrose Selavy. This, then, is a historical document, but it is no longer an art work or an authentic valid personal document.

## On the multiple and early christianity

Well, the fact that this is not a pen name or a pseudonym is crucial for multiples. This is why this is a readymade, for it enters art from life. A pen name exists, at first, only in art and then becomes part of life, for in the end no one remembers the real name. This is a common situation, there are plenty of examples like this – Andy Warhol is not Andy Warhol ...

Janez Janša: Madonna is not just Madonna, and not even the Primer Minister Janez Janša is really Janez Janša, his official name is Ivan Janša.

If we go back to the starting point of early Christianity: one of the main problems of early Christianity was how to prove, in monotheism, that God had three personal dimensions, and the only possible proof is that aGod, who could exist outside these three personal dimensions, does not exist at all; rather, these three personal dimensions together comprise God. There is no real Janez Janša; this is the explanation that prevailed in Christianity, and only in this way could monotheism with God in three personal dimensions come about. In short, there is no unified God from which three – additional but subordinate and derived – persons would emanate: God is always really human, when He is Christ; at the same time, He is really entirely the Trinity when he is personified; and He is also really entirely the Holy Spirit, when He is the Holy Spirit. Janez Janša is really within each of you; outside of you there is no actual real Janez Janša from which to draw your identification.

Full version of the interview is available in the book **NAME Readymade**, Museum of Modern Art Ljubljana, Oct. 2008

**Contributors:** Zdenka Badovinac, Antonio Caronia, Janez Janša, Janez Janša, Janez Janša, Amelia Jones, Tadej Kovačič, Jela Krečič, Lev Kreft, Blaž Lukan, Aldo Milohnić, Catherine Soussloff, Miško Šuvaković.

[www.aksioma.org/name\\_book](http://www.aksioma.org/name_book)

# Experiments in Relations: A VJ of re-mix culture to messages as

**SHIFT CURATORS** Medeology Collective

**SHIFT SLOT** 26 June 2009, 21:30...

**SHIFT VENUE** Zagreb Youth Theater: ISTRA

**SHIFT PARTICIPANTS** Medeology Collective:

Alessandro Imperato

# **Mis-Informational performance reveal Mis- MediaMediums**

Kelley McClung, Jim Gladman,

# The Medeology Modus

Kelley McClung, Jim Gladman and Alessandro Imperato  
The Medeology Collective, Savannah, USA

The Medeology Collective is a shifting group of artists and theorists whose artwork is concerned with the cultural, political and technological influence of the mass media in the form of new media digital video performance in public, academic and gallery contexts. The group crosses the boundaries between video art and VJing practices and focuses on media mythos, media magic, media ideology and mediations of all kind. Core members include Jim Gladman, Kelley McClung and Alessandro Imperato.

Critical medeology is not the depiction of reality in such a way that it is just seen or merely mirrored, or the recovery of an 'essence' of reality. Critical Medeology aims to penetrate the real, to attempt a critical understanding of the real and develop a practice within the dialectical contradictions of the ideological and historical production of the real itself. This means considering not how artworks 'reflect' the relations of production, but what art's position is within them, and to consider the means of artistic production in relation to the mode of production and distribution of artistic texts and artifacts within a given society.

The Medeology Modus implies the ability for flux, change and choice on the part of the presenter and the observer through social constructs and applications. The following is an outline of the aims and objectives concerning a Critical Media theory of practice. Medeologists share certain characteristics, if not in their styles and methods, then in their aims and philosophical objectives. The following is a working definition of Medeological strategies for negotiating the hi-low culture dialectic. Medeology can only be defined within specific contexts, as its methods and aims are always changing. Medeology as a representational strategy aims at:

- 1) A critique and representation of social conflicts and contradictions in an attempt to understand the world and give new insights into media representations and society. It needs to be continually self-critical and re-defining.
- 2) An intellectual apprehension of the world, learning from the mediations of the real and from developments in cognition.
- 3) A practice seeking to critique, resist and oppose dominant hegemonic processes and be socially and politically engaged as a creative resource.
- 4) A research programme that is intent on combining critical form and content in art and culture.
- 5) Not being solely figurative or abstract in style, but relating these two stylistic formations without taking appearances at face value.
- 6) A commitment to the view that representations of the world need to be linked to a critical understanding of society, as being both structured and characterized by emergence and change. Reality is a changing and evolving process, therefore mutability must also be an integral aspect of medeology. This also involves developing and changing strategies in the face of social transformation and the expression of life as consisting of change and therefore, as being socially changeable.
- 7) Exposing the relationship between the status of cultural artifacts as a material product in the world, embodying the contradictions of the social world within their form, whilst exemplifying and expressing the deeper features of society.
- 8) Employing a plurality of artistic forms and strategies that are based on the need for historical self-representation within culture.
- 9) The expression of the real experiences that have been suppressed and marginalized within dominant visual cultures, such as race, gender, sex or class.
- 10) Developing the use of a breadth of media to engage with the dominant market style and art managers.
- 11) Rejecting technical, formal or conceptual (the theoretical means of representation) conservatism and dogma.
- 12) Plundering the historical 'tool-kit' of art history, theory and practical technical developments.
- 13) Not being a style chosen completely by the cultural producer for a message, as form and content are subject to various determining and appropriate aspects of time and place.
- 14) Be adequate to social and material circumstances, which involves an open-ended forms, cultural conventions, techniques and materials.
- 15) Not being summoned from past historical moments, but art that is produced from the present that adopts a critical engagement with cultural history.
- 16) A development of new techniques, new technologies of representation as well as new intellectual and aesthetic mobility across diverse media. Medeology is also intended to respond to different conceptual and aesthetic questions and, therefore constantly expresses an emergent culture from inner social forces.
- 17) Negotiating the strategies and resources available for use, the spaces worked in, the position of cultural production within institutional bases and their implications within those power relations.
- 18) Finding new audiences, new spaces and sites of dissemination, new tactics which includes strategies of communication and distribution involved in the creative process. This means working towards the dissolution of the high-low culture divide, and an intervention in high art and popular culture.
- 19) Being a creative and critical part of a world that is changing, which needs an open-ended theory and practice that stems from and returns to lived social relations.
- 20) A study of and critique of the mass media in all its formations and mediations in order to give new insight into social conditioning, determination and responses to mass communication technologies and media environment.



# Media Re-Mix: Copyright, Expropriation and Representation

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One of the hotly debated issues in digital media is that of copyright, appropriation right of artists and cultural producers. The following essay is an attempt to make sense of this debate historically in the U.K. and U.S. context, although this has implications globally. There will also be an attempt to situate the debate with reference to the artistic practices of culture jamming, the media spectacle and the expropriation or re-owning of culture in the modern mass media age. This will also be related to concepts of embodiment, performance and resistance to the media spectacle.

## Legalese

In the early 21<sup>st</sup> Century, issues of copyright, intellectual property and how they relate to appropriation in art has become a critical area of debate, especially in terms of a post *Digital Copyright Millenium Act* (1998) digital culture, and in recent concerns over Digital Rights Management (DRM). In Britain, *The Copyright, Designs and Patents Act (1988)*, gave artists legal rights against 'derogatory' treatment of their work. These are known as 'Moral rights'. These rights are legal rights that are enforceable by any cultural producers who consider their rights to be breached and this can be punished in court. Three moral rights are provided in the Act: 1) the right to be identified as author. 2) the right to object to derogatory treatment. 3) the right to prevent false attribution of authorship. 'Derogatory' is not defined in the UK law and the Act does not allow for 'Fair-use', which is included in US copyright law, 'Fair-use' will be addressed later in this article. Martha Buskirk claims:

Like it or not, protected images of all kinds now pervade the fabric of late-capitalist society. Copyright law (and, by extension, the legal conception of ownership) invites examination because of how it both responds to and makes possible the traffic in images that has come to dominate late-twentieth century society. It has become difficult to avoid concerns for the legal conception of authorship, for everyone who writes, draws, paints or photographs.<sup>1</sup>

The history of appropriation in art is as old as easel painting. Artists were trained in the academies in the 18<sup>th</sup> Century and 19<sup>th</sup> Century by copying old master paintings and drawings, Ingres was an advocate of this, which also included re-working the same religious and classical themes. The myth of pure originality derives from Modernist ideology and this Modernist fetishisation of the 'original' and 'authentic' work was undermined by artists such as Robert Rauschenberg, Andy Warhol and other Pop Artists who used mass reproduced images in the 1960s from fine art, advertising and media imagery to explore the contemporary world of urban consumption. The work of 'Postmodernist' artists in the 1980s consolidated this usage of media images as material for art, these included artists such as Jeff Koons, Julian Schnabel, David Salle, Sigmar Polke, Sherrie Levine, Barbara Kruger and Martin Kippenberger. The word 'appropriation' stems from the Latin word 'proprietas' which means to own and is the basis of the word property.<sup>2</sup> Another form of this process is expropriation of media, the taking of another's private property for public use. The word 'expropriation' is derived from the Latin 'expropriare' which means to "deprive of property," The expropriating of intellectual property is also related to this notion of shared usage and cultural dialogue. Media texts exist in a reciprocal system of signification and, therefore, are a product of a dispersed inter-textual transaction of culture and history. Attempts to limit this interaction of information and protect intellectual property via copyright law has consequences for representational practices involved in critiquing dominant capitalist media representations of the world. It can be argued that every creator should be free to criticise and elaborate the work of other artists. The other side to the copyright debate, is one in which the artist or photographer needs to protect his/her livelihood and protect the products of his/her labour: 'Control over copyright and dissemination is necessary in order to provide economic incentives for intellectual work, there are also far less desirable motivations and effects underlying this network of limitations and control.'<sup>3</sup> As Henry Lydiate's short account of the history of copyright proposes: 'Copyright law exists throughout the developed world today because artists have demanded it. From the 15<sup>th</sup> Century, when Guttenberg's innovations emerged, through Hogarth at the end of the 17<sup>th</sup> Century, to the microchip and laser in modern times, originators have continued to demand of legislators increasing and more sophisticated forms of intellectual property protection for themselves.'<sup>4</sup> The history of copyright law is inseparable from the development of property and the commodity market and the issue of information control with the advent of reproductive technologies, such as the printing press; recording technologies in the form of audio and video cassettes (these copying practices are covered by 'fair usage' litigation in the US, established after the court case *Sony Corporations of America v. Universal City Studios, Inc*, 1971); computer software and Internet technology. The issue of huge commercial enterprises such as Disney or Warner Brothers trademarks are pitted against artists.<sup>5</sup> These cultural producers are positioned within a power relationship in which artists wanting to critically use the images of these industries are unprotected from legal defense and risk litigation and bankruptcy. The history of copyright is one that is related to the early years of political regulation in order to control the dissemination of Lutheran texts in 1528 to the masses. This was feared by English Royalty to be 'seditious and heretical' material. Fears of mass access to Lutheran ideas

1 Buskirk, Martha, 'Commodification as Censor: Copyright and Fair Use, *October*, Vol. 60. 1992, pp. 83-110. p.84.

2 Ayto, John, *Bloomsbury Dictionary of Word Origins*, London, Bloomsbury, 1990, p.415.

3 op. cit. Buskirk, p.84.

4 Lydiate, Henry, 'In Defense of the Image', *Art Monthly*, 10.1995, p.190.

5 See Buskirk, Martha, 'Commodification as Censor: Copyright and Fair Use, *October*, Vol. 60. 1992, pp. 83-110. for an analysis of Dan O'Neill's critique of Disney in Comment on Walt Disney Productions v. The Air Pirates, a cartoon for the 'M.L.F.' Mouse Liberation Front) in *Co-evaluation Quarterly*, Spring 1979.

6 Blangden, Cyprian, *The Stationer's Company: A History, 1403-1959*, Stanford, Stanford University Press, 1977, p.23. and Feather, John, 'Authors, Publishers and Politicians: The History of Copyright and the Book Trade', *European Intellectual Property Review*, 11, December, 1989, p. 377.

7 Buskirk, op. cit., p.85.

8 Lydiate, Henry, 'The Length of Copyright', *Art Monthly*, No.149, March, 1996, p.42.

9 Buskirk, op. cit. p.85.

10 *ibid.*, p.43.

11 Cited in Buskirk, op. cit. p.91.

12 For an introduction to appropriation art see Farr, Amanda, *Borrowed Images: Contemporary Art and Appropriation*, City of Edinburgh Museums and Galleries, Catalogue, 1995. See also Dovey, Jon, 'Copyright as Censorship: Notes on Death Valley Dolls', in Night, Julia (Ed), *Diverse Practices: A Critical Reader in British Video Art*, Luton, University of Luton Press, 1996, p.283. Critical Art Ensemble, 'Utopian Plagiarism, Hypertextuality, and Electronic Cultural Production', in Penny, Simon, (Ed), *Critical Issues in Electronic Media*, New York, State of New York Press, 1995, pp. 105-118. also Lydiate, Henry, *The Visual Arts Copyright Handbook*, Artlaw Services, 1983. For a other material on the subject see: Root, Deborah, *Cannibal Culture: Art, Appropriation, And The Commodification Of Difference*, Icon Editions, 1996 and the documentary *Sonic Outlaws* by Craig Baldwin, 2005. Also the documentary *Remixing the Rules: Copyright and Fair Use* by Craig Baldwin and Mark Hostler, 2009.

(and the Counter Reformation), manifested in Britain after the invention of the printing press and the production of the first printed book by William Caxton in 1477.<sup>6</sup> According to Martha Buskirk:

In England – copyright developed with practices of the stationer's company granted Royal Charter in 1557, following invention of printing presses in the late 15<sup>th</sup> Century... Began initially as records of licensed books – these books approved by the royal censors – a printer's entry of a book into a register very quickly began also to denote the printer's exclusive right over the book in question. This right was enforced via a system of fines leveled against those who infringed on a printer's exclusive right to 'copy', and in this system lies the inception of what is now known as copyright.<sup>7</sup>

The 1710 *Copyright Act* (Statute of Anne) granted a 14-year period of protection and the *British Copyright Act* of 1814 extended the term of copyright to 28 years or the author's lifetime (whichever was longest). This defense of duration of the length of copyright and moral rights for artists and their heirs has been extended to 70 years after death since January 1996, and *The Duration of Copyright and Rights in Performance Regulations* 1995, which was implemented in Europe by the *EU Council Directive Number 93/98/EEC* and the European Economic Area 1993, which had previously acted to unify the protection of copyright and certain related rights.<sup>8</sup>

As Buskirk says:

One can think of the Statute of Anne (1710) in relation to the development of what Michel Foucault has termed the 'author-function'. For the use of the author's name as a means of classification was connected, according to Foucault, to attempt to control discourse.<sup>9</sup>

As Lydiate concludes in his article *In Defense of the Image*:

All artists steal, but the truly fine artist repays a thousandfold. Copyright law seeks to reflect this truism by acknowledging that if an image is stolen, but cannot readily be seen in a later work because the appropriation has put into it so much more of his or her aesthetic skill and labour, the original artist can have no legitimate grievance.<sup>10</sup>

Lydiate's conclusion does not address the issue of art that seeks to make apparent the source from which it came as a critical aspect of its strategy, such as montage artwork. He also fails to acknowledge the limitations and censure placed on creativity. If a theorist can quote legally from other texts, why is a cultural practitioner not able to, if they make the quotation clear? 'Fair use' is a principal that allows the use in certain circumstances, of material that is protected by copyright, and has a clause, which was part of a revision to American copyright law in 1971 under Section 107 of the Copyright Code:

Notwithstanding the provisions of section 106, the fair use of a copyrighted work, including such use by reproduction in copies of phono records or by any other means specified by the section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use). Scholarship, or research, is not an infringement of copyright. In determining whether the use made of a work in any particular case is a fair use, the factors to be considered shall include – (1) the purpose and character of the use, including whether such use is of a commercial nature or is for non-profit educational purposes; (2) the nature of the copyrighted work; (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and (4) the effect of the use upon the potential market for or value of the copyrighted work.<sup>11</sup>

This has also been reinforced by the 'Teach Act' in the U.S. 'Fair use' creates a balance between the censorship of work that criticises other works by using elements of the work under scrutiny. This prevents the privileging of property rights and enshrines a protection for the public against the withdrawing and vetoing of the use of texts and images by authors under criticism. This also fosters an open dialogue between intellectual work and peer review and allows visual artists to use elements of other artists' and media workers' images in order to criticise and to continue the inter-textual practices that informs many artworks.<sup>12</sup> Whether copyright law stifles creativity or protects and encourages creativity by enforcing the legal and moral rights of 'original' authors, depends on what is defined as 'original' following the influence of Postmodern revisions of notions of originality, authenticity and inter-textuality. This dialectic between democratic free-use of images and the moral rights of cultural workers, is dependent on a context of capitalist property relations, individuated production and corporate cultural domination. In practice, within the current system of social and economic organisation, this problem may only be democratised under 'fair-use' principles, which are: 1) the purpose and character of use; 2) the nature of copyrighted work; 3) the relative amount of material used and 4) the effect upon the potential market of the work. This is something, which does not exist at the moment within the UK *Copyright, Design and Patents Act (1988)*. Art has evolved and developed from the creative use of previous modes, styles and means of artistic production; and because one of art's primary reference points has historically been other art and cultural products, a critical practice of appropriation needs legal protection.

# Culture Jamming

As the media spectacle has spread and pervaded throughout modern society, cultural practices responded with the intention to resist, critique, and parody the messages of dominant media communication networks. With the increase in consumerism and sophisticated advertising methods from the mid-20<sup>th</sup> century onwards, the interrelationship between the two via digital technology has further solidified the relationship between these two aspects of the circulation of goods and commodities within capitalist society. From these technological advancements, an anti-consumerist movement developed in the media and art world during the mid-1980s and 1990s. This counterculture rose in order to resist what it considered to be the negative aspects of today's consumer culture.

One leader of this activist-based anti-consumerist cultural movement is the Adbusters Media Foundation (AMF), a Canadian culture jamming organization. Adbusters defines itself on its Web site as:

A global network of artists, activists, writers, pranksters, students, educators, and entrepreneurs who want the new social activist movement of the information age. Our [Adbusters] aim is to topple existing power structures and forge a major shift in the way we live in the 21<sup>st</sup> century.<sup>13</sup>

13 "About Adbusters" Adbusters. <[http://adbusters.org/network/about\\_us.php](http://adbusters.org/network/about_us.php)>. Accessed October 6, 2006.

This mission exemplifies the term "culture jamming". This term became an all-too-common phrase for advertisers in the latter half of the 20<sup>th</sup> century and has carried over into the 21<sup>st</sup> century. It was first coined by the indie-rock band Negativland and then popularized by the cultural critic Mark Dery. It is further defined at the Web site 'Abrupt' as:

A viral introduction of radical ideas. It is viral in that it uses the enemy's own resources to replicate itself; corporate logos, marketing psychology, clean typography, "adspeak." It is radical because, the message, once deciphered, causes damage to bring belief. Fake ads, fake newspaper articles, parodies, pastiche. The best CJ is totally unexpected, shocking in its implications.<sup>14</sup>

14 "Culture Jamming" Abrupt. <<http://www.abrupt.org/CJ/CJ.html>>. Accessed October 6, 2006.

Culture jamming is a practice that uses the strength of its opponents to fight the brands from which they originate. Culture jamming is a widely used term, with many definitions and groups that subscribe to it. For some, culture jamming is more or less anything that mixes art, parody, media, and the countercultural outsider position. Other examples of culture jamming include demonstrations outside art galleries and museums by the Feminist art group Guerrilla Girls. During these demonstrations, members of this group wear gorilla masks to highlight the exclusion of female artists from the art world.

Culture jamming also concentrates on destroying the value of commercial brands. To understand its function, it is important to describe the context in which it operates—its tactics and motivations. Can culture jamming as a countercultural movement aspire to be a real threat to corporations? Does it function as a strong visual part of a political discourse?

The Adbusters Media Foundation (AMF) publishes the quarterly magazine Adbusters and maintains a Web site. It also offers its services through the advertising agency Powershift, which claims only to take on campaigns for organizations with goals corresponding to the Foundation's. Kalle Lasn runs AMF, and published the book *Culture Jam* to explain the movement and give instructions on how to live a decommercialized life. Dagny Nome in "Culture Jamming" states:

The Adbusters magazine is like an exquisitely wrapped piece of barbed wire. Thick paper, stylish visual layout; like the jammed advertisements it resembles something it's not—a glossy fashion or lifestyle magazine. Open it, and the barbed wire's sting is found in articles that seek to expose the underlying tactics and tools used when promoting brands or expound on brands' dangerous influence. The just as stylish Web site contains, apart from Adbusters magazine excerpts, information on AMF campaigns, such as the annual TV-turnoff week, and coverage on other culture jamming activities.<sup>15</sup>

15 Nome, Dagny. "Culture Jamming." AnthroBase.com. <<http://www.abrupt.org/CJ/CJ.html>>. Accessed October 6, 2006.

Commercials and advertising are undertaken to promote and sell products to circulate the mass accumulation of goods in capitalism. Many argue that the United States is the biggest consumer culture in the world and that it has turned into an "over-consuming" nation. This view holds that people buy more than they need for many reasons, whether it is popularity, status, or the satisfaction of needs. Cultural activists who hold this view believe that the best way to draw attention to their cause is through the technique of culture jamming.

In 1997, Apple Computers began its "Think Different" advertising campaign. The ads featured black and white photographs of historical icons. Some of the individuals depicted included Albert Einstein, Mahatma Gandhi, Pablo Picasso, and Miles Davis. These ads were displayed on billboards across the

United States and around the world. In New York City, however, Ron English “jammed” many of the billboards.

English recreated one of the billboards on 14th Street in Manhattan. This billboard featured the slogan “Think Different” as on the Apple billboards. The accompanying image, however, was not an icon in the positive sense of the word. It featured cult leader and murderer Charles Manson. English painted Manson on the billboard with a swastika tattoo between his eyebrows. English has practiced these expressive and esoteric assemblages of protest since 1981. English stated:

The religion of our culture is commercialism, but the first time I saw the “Think Different” ads it freaked me out. I couldn’t believe that those people’s images had been sold, it was like today’s revolutionary is tomorrow’s corporate shill. I thought, you want different? Here you go.<sup>16</sup>

16 Moynihan, Colin. “Introduction.” Popaganda.  
<<http://www.popaganda.com/book/intro.shtml>>.  
Accessed October 9, 2006.

Altering people’s perceptions in a way to allow them to create their own culture jam in their minds is an important aspect of the Culture Jamming strategy. Artists use mainstream media techniques to subvert the mainstream media, in order to demystify how commercial messages are presented. Thus, encouraging the public to be more critical thinkers. This involves a conception of art which views the ideas of the artist as more important than the means used to express them.

The Dada artist John Heartfield can be considered an early exponent of culture jamming, although his aims and intentions were different. Since the late 1960s and early 1970s, this political and cultural resistance has been seen in the development of conceptual art and other art forms arising from this genre. In this group of styles, the message is the most important aspect of the work. The artists believed that creating commercially marketable works of art is disreputable. This belief about art, through its rejection of consumer objects, has provided for growth in the practice of non-object based art forms. Here, we can see the influence of Walter Benjamin’s theory on reproduction and culture from the 1936 essay ‘The Work of Art in the Age of Mechanical Reproduction.’ The culture-jamming artists of the 1960s and 1970s were rebelling against the art market, the gallery system of art display, art’s object-hood, and the authenticity attached to its marketability.

Situationism developed in the late-1950s and 1960s and was critical of the influence of modern media culture, or what Guy Debord called the spectacle of modern life. The omnipresent phenomenon of the media spectacle pervades the urban environment from billboards to art exhibitions to TV, and, according to Kalle Lasn, prevents people from experiencing the authentic. It had kidnapped their real lives. Lasn uses this line of argument in justifying an attack on commercial brands when he says:

Culture jamming is, at root, just a metaphor for stopping the flow of spectacle long enough to adjust your set. . . . breaking the syntax, and replacing it with a new one. The new syntax carries the instructions for a whole new way of being in the world.<sup>17</sup>

17 Lasn, Kalle. *Culture Jam: The Uncooling of America*. New York: Eagle Brook, 1999.

The final goal is a cultural revolution, or in Lasn’s words, “an about-face in our values, lifestyles and institutional agendas. A reinvention of the American dream.” He sees the current culture jamming movement as part of a “revolutionary continuum that includes. . . . early punk rockers, the ‘60s hippie movement. . . . the Situationists. . . . whose chief aim was to challenge the prevailing ethos in a way that was so primal and heartfelt it could only be true.”<sup>18</sup>

18 Ibid.

### The Global Media Spectacle Versus Performative Embodiment

The Guerilla News Network (GNN – [www.guerillanews.com](http://www.guerillanews.com)) is a good example of the use of documentary and motion design in critical political video and alternative culture. They developed out of the Emergency Broadcast Network (EBN), an early form of Culture Jammers in the 1980’. The roots of Culture Jamming lie in the writings of Guy Debord in his book *Society of the Spectacle* (1967) and the Situationist International art practices. The increasing pervasiveness of the media environment due to technological advancement and accelerated information processing via electronic communications is a key reason for the growth and influence of what Guy Debord termed the Spectacle. In *Society of the Spectacle*, Guy Debord noted the irreality of contemporary capitalist culture:

...the desire of contemporary masses to bring things ‘closer’ spatially and humanly – to overcome estrangement – is falsely fulfilled precisely because what is offered is not the very opposite of community, the very instrument of alienation ‘the commodity’. (Again the double bind of Spectacle as both symptomatic effect of reification and its supposed antidote.) In this way Spectacle represents ‘the point at which aesthetic appearance becomes a function of the character of the commodity.’<sup>19</sup>

19 Debord, Guy, (trans. Donald Nicholson-Smith),  
*The Society of the Spectacle*, Zone Books, New  
York, (orig. 1967), 1994, p. 92.

The Situationist’s method of détournement involved taking a signifier from the media or its original context in order to create a new meaning and to reveal the media spectacle that is at work in modern

society. Culture jammers use these counter-messages to critique how corporations communicate with consumers and sell ideas and products. These messages are also known as subvertisements, and they contradict the original intentions of ads. This can involve the slight changing or alteration of a brand name or a logo. As mentioned before, The Billboard Liberation Front jams advertisement billboards.

Relating the terms of Saussure's semiotic method to culture jamming, the signifier can be considered the logo or form of the brand identity, the signified is the idea or brand identity constructed, and the company or product being sold is the referent. The process of jamming meaning involves cultural activists deconstructing the "settled" meanings of the sign. This manipulation of the sign disrupts any positive meanings that the brand identity is meant to signify. By jamming the original meanings of a brand identity, the culture jammer intends to render the messages of an ad or logo and their effects as either incoherent or ineffectual. The link between the production of a product and its circulation is intended to be broken. Culture jammers believe that this enables the public to see the connections between mass-media campaigns, the selling of ideas and lifestyles in brand campaigns, and the possible effects this has on society and consumers.

Culture jammers believe that consumer culture and branding is a corrosive and corrupting influence on citizens' lives. As Lasne argues:

American culture is no longer created by the people. Our stories... are now told by distant corporations with something to sell as well as something to tell. Brands, products, fashions, celebrities, entertainments—the spectacles that surround the production of culture—are our culture now. Our role is mostly to listen and watch—and then, based on what we have heard and seen, to buy.<sup>20</sup>

20 Lasn, Kalle. *Culture Jam: The Uncooling of America*. New York: Eagle Brook, 1999.

This position states the need for a return to "authenticity." Culture jamming is a political representational practice and, when effective, can politicize consumerism. One of the main influences for culture jammers is the realm of corporate branding, which means its political role could be to create expectations of higher degrees of corporate transparency and public scrutiny. Many culture jammers believe that through activist media practices, they maintain vigilance over this power and place pressure on businesses to behave more responsibly.

During the early twenty-first century, a new theoretical development emerged as a reaction to the mediascape of the Spectacle, and this involved the role of subjectivity and embodied performance as resistance. In this new Left-humanist revival, ranging from the anti-capitalist movement, Sub-Commandante Marcos and the Zapatistas of the Chiapas in Mexico to the Marxist-humanist art theorist John Berger to Iain Boal and T. J. Clarke and the Retort movement in San Francisco.<sup>21</sup> In response to this John Berger is vocal on the mechanical epitome of the disembodied. "Necessity is the condition of the existent. It is what makes reality real – And the system's mythology requires only the not-yet-real, the virtual, the next purchase."<sup>22</sup> Berger also takes up Debord's argument: "Today, in the system's Spectacle, it exists no more. Consequently no experience is communicated. All that is left to share is the Spectacle, the game that nobody plays and everyone can watch."<sup>23</sup> The social art historian T. J. Clark has also raised the issue of the development of the modern Spectacle, of Spectacle society or a media-ated society, which is considered to have become qualitatively marked from the mid-1960's onwards. The theory of the Spectacle he argues is an attempt to:

Represent an effort to theorize the implications for capitalist society of a progressive shift within production towards the provision of consumer goods and services...and the accompanying 'colonization of everyday life'.<sup>24</sup>

21 In *Shape of a Pocket*, Penguin: London, 2001, John Berger critiques the new media saturated society: 'Today images abound everywhere, never has so much been depicted and watched. We have glimpses at any moment of what things look like on the other side of the planet, or the other side of the moon... Technological innovation has made it easy to separate the apparent from the existent...Consequently – and oddly, considering the physical implications of the notion of appetite – the existent, the body disappears. We live within a Spectacle of empty clothes and unworn masks.'

22 Ibid., Berger, p. 12.

23 Ibid., p. 13.

24 Clark, Timothy J. *The Painting of Modern Life: Paris in the Art of Manet and his Followers*, 1999, p. 9.

Paraphrasing Debord, he notes that: "the Spectacle is capital accumulated until it becomes an image." Clark also warns that: "The notion of Spectacle...was designed first and foremost as a weapon for combat..."<sup>25</sup> An analysis of culture that ignores the significance of the growth of the media Spectacle and its order of consumer images, would be to the poverty of a rigorous and critical theory of the modern media of late-capitalist society. This reaction by the Left has emerged in part, due to the advance of postmodernism as a feature of Late-Capitalism as entailing the role of the media, broadcasting and technological developments. As a tactic or 'pocket' of resistance to the Spectacle, Berger offers a role for painting, the body and the subjectivity of the agent or subject as an antidote: "Painting is an affirmation of the existent, of the physical world into which mankind has been thrown."<sup>26</sup> For Berger, the ritual function of protest – in action painting is an act of protest, as an art act. It is not a Mannerist play of stylistic tricks, which he accuses Postmodernism of being: "Today, to try to paint the existent is an act of resistance instigating hope."<sup>27</sup> This is a form of embodiment that Berger calls involves physical presence, which is implicit in the dialectical mediations between the abstract and concrete, the global and the local – a place in between the gaps. Berger insists on the notion of a "phenomenology of place – being there – the human being – to be." For Berger, touch, embodiment and the human subject is a political refuge from the Spectacle and the modern media and this is to touch the intangible. The Spectacle involves a lack of space – it is a globally mediated media system. This denotes a form of disembodiment, while the local space of the painter, or more

25 Ibid., p. 10.

26 Ibid., p. 22.

27 Ibid., p.22.

28 Ibid., p.32.

29 Taylor, Brandon, *Modernism, Post-Modernism, Realism: A Critical Perspective for Art*, Winchester School of Art Press: Winchester, 1987, p. 11.

30 Ibid.

31 Squiers, Carol, 'The Monopoly of Appearances', *Flash Art*, No.132, February-March, 1987, pp. 98-100

32 See the Medeology Collective *Modus* for the formation of such a critical media culture.

generally the artist as performer involves embodiment, whether brush-strokes or physical action. Berger clarifies: "What any painting touches is an absence – an absence of which, without the painting, we might be unaware. And that would be our loss."<sup>28</sup> This approach confers with Brandon Taylor's call for a new realist practice from the late-1980's "...the art forms of the future – forms, which I argue, must possess a certain realist dimension – must take into account the influence of expanding media and military environments."<sup>29</sup> Taylor's proposal for new aesthetic and artistic forms heeds that they "utilize but are also critical of the technological conditions of production from which they are derived."<sup>30</sup> Appropriating and expropriating visual signs is to partake in the intervention in the ownership of the signification of reality by art and the mass media.<sup>31</sup> Taking back from society and re-using these fragments is an important principle of a critical media strategy. Who owns and controls the representation of the world is determined by who is prepared to fight and struggle to control dominant representational systems in the resistance to the media Spectacle.<sup>32</sup>





# Incongruent Diverging of *Memories Are* *Performance*

**SHIFT CURATORS** BADco.

**SHIFT SLOT** 26 June 2009, 21:30-00:30

**SHIFT VENUE** Student Center: TEATAR &TD

**SHIFT PARTICIPANTS** Bojana Cvejić, Dinko Majača, Ivana Ivković, Aleksandra Janeva Imfeld, Medak, Pravdan Devlahović, Zrinka Užbinec,

# **Recollections – Epistemologies *Made of This...* *Notes by BADco.***

Peračić, Nenad Romić/Marcell Mars, Antonia  
Ana Kreitmeyer, Nikolina Pristaš, Tomislav  
Goran Sergej Pristaš

**BADco.**

memories are made of this...

izvedbene bilješke / performance notes (kao podnaslov, manjeg reda veličine)

\*natuknice za skicu - svaka se veže uz neku bilješku na stražnjoj strani - ti i ja dogovorimo koja uz koju\*

1. Dean Martin 1
2. Doom Patrol 2
3. Bernard Tschumi: Parc La Villette
4. Izgubljena u slici 3
5. Translacije Translacije - 5
6. Vječni sjaj nepobjedivog uma 6
7. Solaris 7
8. Tlocrti 8
9. Razgovori 9
10. Intervju 10
11. Radio 11
12. Prazni prostor 12
13. Negativ 13. Negativ
14. Moj izgubljeni grad 14
15. Dérive 15
16. Titlovi 16
17. Making of... 17
18. Ne(su)mogući svjetovi 18
19. Bilježnica 19
20. Stalker 20
21. Generic City Generic City
22. Pukotina 22
23. Emotivni bankrot 23
24. Indoš Indoš 24

STRAŽNJA STRANA 13

\*cast\*

Pravdan Devlahović, Ana Kreitmeyer, Krešimir Mikić, Nikolina Pristaš, Zrinka Uzbinec & Damir Bartol Indoš

Režija/Direction: Goran Sergej Pristaš Indoš  
 Dramaturgija/Dramaturgy: Ivana Ivković  
 Suradnici/Collaborators: Tor Lindstrand (prostor/space), Daniel Fischer (software), Nicolas Siepen (film), Miljenko Bengez (svjetlo/lights), Silvio Vujičić (kostimi/costumes)  
 Dizajn/Design: Gordan Karabogdan

\*BILJEŠKE za poledinu plakata - nisam ih poredala nekim posebnim redom

"...test prvorazredne inteligencije sposobnost je imanja na pameti dviju suprotnih ideja istovremeno i još uvijek zadržati sposobnost funkcioniranja. Trebali bismo, na primjer, moći uvidjeti da su stvari besmislene pa ipak biti odlučni u tome da ih mijenjamo."  
 (F. Scott Fitzgerald: "Pukotina")

2)  
 "Ne nalazeći jezgru na koju bi se vezali, postali smo mala jezgra za sebe te smo malo po malo podešavali svoje odstupajuće osobnosti suvremenoj sceni New Yorka. Odnosno, New York nas je zaboravio i dozvolio nam da ostanemo."  
 (F. Scott Fitzgerald: "Moj izgubljeni grad")

3)

... nemoj se derati dok šapčeš...

... emocije kao neka vrsta kapitala - samo trošimo, kao da smo neiscrpn - korupcija vezana za intimni život...

... radim na proizvodnji vlastite životnosti...

... kako izgraditi stepenište u tijelu?...

... trenutak kada znamo da jesmo, ali ne znamo gdje smo...

... ono za što ne znamo što je, ali znamo da je u dolasku...

... slike Zagreba na razglednicama koje nikada ne primjećujem...

... stalno zaboravljam - počinje me to nervirati...

... prostor bez mirisa...

... govoriti o prostoru kao da čitaš prostor koji gledaš, a ne kao da upisuješ u prostor u kojem stojiš...

... evo vrata, možemo izaći van...

... kao sjećanje na događaje koji će tek doći ili koji se nikada nisu dogodili...

... uhvaćeni u koštac sa stvarnošću sjećanja, gdje smo mi, do vraga, cijelo vrijeme? Jesam li ja voajer u vlastitom sjećanju? kao da preskačem kozlića sama sa sobom...

... ljudi, koji je plan?...

... pravo pitanje je kako možemo ostati neodređeni oko toga što neka situacija jest?...

... bila sam ovdje, ili tamo, ili ovdje, možda...

... ona se isto bori sa sobom i zato ne može ubiti samu sebe...

... nemojte gledati kroz zidove, cijeli svijet će nestati ako gledate kroz zidove...

... plivanje na prirodan način, ali ipak ne...

se sistemi supostave, postave jedan na drugog, oni ponekad proizvode iskrivljavanje (zbog uplitanja jednog sistema u drugi), ponekad pojačavaju jedan drugog, a ponekad ostaju indiferentni.

Rezultat je niz neodređenih sjecišta među sistemima - domena kompleksnih događaja - domena igre...

Svaki sistem iskrivljuje se u sudaru s drugim sistemima, ali i unutar samoga sebe."  
 (Johnson & Wigley: "Dekonstruktivistička arhitektura")

"Ako prostor nije ni vanjski objekt ni unutarnje iskustvo (koje čine impresije, dojmovi, osjećaji), jesmo li prostor i mi nerazdvojni? Ako je prostor reprezentacija ideje ili misli koja je označena, postiže li prostor svoj smisao kroz odnos prema svim ostalim prostorima u kontekstu ili kroz sve prostore za koje je taj prostor postao metaforički?"  
 (Bernard Tschumi: "Arhitektura i disjunkcija")

16)  
 "Sa stanovišta novije dramatike valja otkloniti težnju da se gledalac natjera na pravolinijsku dinamiku odakle on ne može gledati ni lijevo ni desno ni gore ni dolje. Gledatelj onda ne misli o stvari nego iz nje. U dramatičku treba uvesti bilješke na dnu strane i usporedno listanje".  
 (Bertold Brecht: "Literarizacija teatra", bilješke uz "Operu za tri groša")

NASLOVNA STRANA:

BADco.

memories are made of this...  
 izvedbene bilješke / performance notes (kao podnaslov, manjeg reda veličine)

\*natuknice za skicu - svaka se veže uz neku bilješku na stražnjoj strani - ti i ja dogovorimo koja uz koju\*

1. Dean Indoš
2. Doom Patrol
3. Bernard Tschumi: Parc La Villette
4. Lost in the image
5. Translation
6. Eternal Sunshine of a Spotless Mind
7. Solaris
8. Floor plans

Doom Patrol, 2. 20.

Translacije

13. 24. 13.

place, but that is not here. It takes place Doom Patrol does not take place there. Both here and there are possible, but are not "compossible" with each other. Therefore, the untrue is either here or there.

8)  
 "a: What is it with this place? I mean, it looks real enough... but it has no heart. This looks familiar... I knew it! How far does this thing go?  
 b: It is infinite. An infinite recursive structure. Beautiful!

c: What d'you mean 'beautiful'? We could be stuck in here forever!"  
 (Grant Morrison: "Doom Patrol")

9)  
 "Here we are... home at last. How quiet it is. This is the quietest place in the world. You'll see for yourselves. So beautiful here - bizarre. It's strange that flowers don't smell. Or have I lost the sense of smell?  
 It is surprisingly beautiful here. It's foggy. It's dark. There's nothing to see. The Zone is a highly complicated system... of traps, and they are all deadly. Our mood, out thoughts, our emotions and feelings can bring change here. And we are unable to understand that. I don't know what is going on here in the absence of people, but the moment someone shows up everything comes into motion. Old traps disappear and new ones emerge; safe spots become impassable. Now your path is easy, now it's hopelessly involved. It's the Zone. It may even seem capricious. But it's the way

Tlocrti

minimum from which one can start building...

... what would I **Translacijske** artistic atelier?...

... not **Talk** Talk wild building - **Talke** g. Trešnjevka (behind the green market toward west) - how to think dance in a similar way - building movements as if they were peripheral to the body, as if the body carries itself, complex elements which condition each another...

... stories that have no importance to anyone anymore...

... do not yell while you whisper...  
... emotions as some sort of capital - we just spend as if the resources **Radio** limitless - corruption related to intimate life...

... I work on generating my own joie de vivre...

... how to build a flight of stairs in the body?...

... the moment when we know that we are, but not know where  
9:16: 9, 10

... that for what we don't know what it is, but we know it is arriving...

... images of Zagreb on postcards I never notice...

... I keep forgetting - it

style goes hand in hand with the medialisation **Indoš** packaging of spatial experience. It focuses on what architecture looks like and very little what architecture does, narrowing the field of architecture rather than expanding it in a time where the competition for space and modes of spatial production are fiercer than ever." (Tor Lindstrand)

"A Klee painting named 'Angelus Novus' shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing in from Paradise: it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress. Architecture is this angel. The idea to build for the future is a paradox and fundamentally a big hoax. We build for the past, architecture is always much more about connecting with history, unabling possibilities rather than facilitate them. First we build buildings and then they start to build us." (Tor Lindstrand)

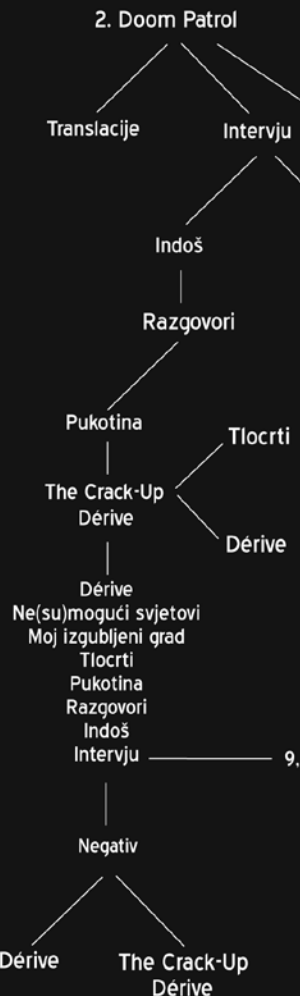
16) "This project is a public park occupying the 125

# BADCO. memories

## are made of this...

izvedbene bilješke / performance notes

Bernard Tschumi: Parc La Villette



20. Stalker  
21. Generic City  
22. Pukotina  
23. Emotivni bankrot  
24. Indoš

STRAŽNJA STRANA:

\*cast\*

Pravdan Devlahović, Ana Kreitmeyer, Krešimir Mikić, Nikolina Pristaš, Zrinka Užbines & Damir Bartol Indoš

Režija / Direction: **Izgubljena u slici** Pristaš  
Dramaturgija / Dramaturgy: Ivana **Izgubljena u slici**

Suradnici / Collaborators: Tor Lindstrand (prostor/space), Daniel Fischer (software), Nicolas Slepén (film), Miljenko Bengez (svjetlo/lights), Silvio Vujčić (kostimi/costumes)  
Dizajn / Design: **Izgubljena u slici** ian

\*funderi\* **Izgubljena u slici** 4.

U koprodukciji sa / In co-production with: Intercult Stockholm, Studentski centar u Zagrebu / Kultura promjene / Teatar &TD, Theorem podržan iz programa **Intervju** 2000 (ne zaboravite LOGOS)

NASLOVNA STRANA:

**BADco. Indoš**  
**Dean Martin**  
memories are made of this...  
izvedbene bilješke / performance notes (kao podnaslov, manjeg reda veličine)

\*natuknice za skicu - svaka se veže uz neku bilješku na stražnjoj strani - ti i ja dogovorimo koja uz koju\* 1 - 15, 24 16 - 24, 24

1. Dean Martin  
2. Doom Patrol  
3. Bernard Tschumi: Parc La Villette  
4. Lost in the image  
5. Translation  
6. Eternal Sunshine of a Spotless Mind  
7. Solaris  
8. Floor plans  
9. A Talk  
10. Interview  
11. Radio  
12. Empty space  
13. Negativ  
14. **Empty space**  
15. Dérive

10) "Ekonomске izjave: 1 Njihov rad previše košta.

16. S  
17. M  
18. Ir  
worl  
19. T  
Boo  
20. S  
21. G  
22. T  
23. B  
bank  
24. I

STR  
STR

\*cas

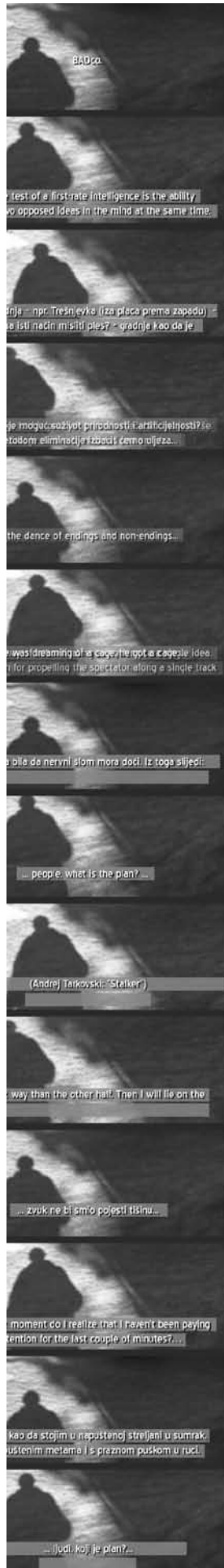
Plnd  
Devl  
Kreim  
KInd  
NInd  
24. Indo  
& In  
Indo

Reži  
tion:  
Indo  
Dran  
/ De  
Indo  
Surat  
Colla  
Tor l  
(pros  
Dani  
(soft  
Nico  
(film  
Bene  
light  
Vujčić  
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Izgu  
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U ko  
ciji s  
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with  
Stoc  
dent  
Zagr  
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LOG

Teat  
Stud  
cent  
Sveu  
Zagr  
Savs



# Incongruent Recollections

Diverging Epistemologies of "Memories  
Are Made of This... Performance  
Notes" by BADco.

curators: BADco.

with: Bojana Cvejić, Dinko Peračić, Nenad Romić/  
Marcell Mars, Antonia Majača, Ivana Ivković.  
Aleksandra Janeva Imfeld, Ana Kreitmeyer,  
Nikolina Pristaš, Tomislav Medak, Pravdan  
Devlahović, Zrinka Užbinec, Goran Sergej Pristaš

<http://badco.hr/>

# Almost Reaching

**SHIFT CURATOR** Alys Longley and Emma

**SHIFT SLOT** 27 June 2009, 17:00-20:00

**SHIFT VENUE** Zagreb Youth Theater:

**SHIFT PARTICIPANTS** Alys Longley, Mark

# You/Missing U

Willis

UČILIŠTE / DANCE STUDIO 1

Harvey, Brent Harris



# are we almost reaching you? do you miss us?

Today's Objectives are as Follows:

1. To welcome you and welcome one another.

**WE SPEAK PAST EACH OTHER.**

2. To be warmed up and ready to receive our roles in life.

3. To perform for you and conduct ourselves in the most professional manner possible, ensuring the highest international qualities.

4. To deliver a crystal, crystal shin-shining clear understanding of what we do in front of you.

5. To all do what you want us to do.

6. To dance, act, conceptualize, sit, walk, run, roll over and fetch sticks for you.

7. To do a lot better than that.

8. To take what we do

i have to tell you about that day when we met on the stairs i was lying to you about who i was i was telling lies to both of you to both of us and when i told you about sheet metal and children's toys and the habits of psychologists i was edging around the hem of something i couldn't say and so i was lying i didn't know what the truth was cos there was one way or another way one honesty or another honesty and neither of them were mine because i didn't choose you you can't expect me to have a fixed language for any of it without fixed language unhinged words the thing other than what is

What? No, I didn't say that.

I've never been one of those people who worried about what a shit place the world is, about how people are fucked up. But lately, I feel it coming on me.

Hey, there was this story in the paper today – you feel so far away, are you there – about three boys who blew up a sheep. They put fire crackers in its mouth. I think they were detonating the National Identity.

Yesterday the President of Iran gave a speech. They said it was racist. There were fire crackers in his mouth.

A man in Sri Lanka, a rebel, a Tamil Tiger, strapped himself with explosives. The woman on the radio said that "when the troops approached he



In Wellington old enmities go. In Auckland, others put to. Two stayed up by themselves. In Wellington, I lived near where used oil ran. In Auckland, my run down, overeating, or reducing height, seeing, wear. Consistent activities pass, go on, stay put. Moods involve consistencies, I succeeded to. Auckland, taken in, let me to the atmosphere. Two who stayed perhaps both saw me so involve. I felt such as initiate, or perhaps we hoped such. The middle gave more, left over, to Auckland. Walking further in Wellington last time, stands of bush gave, or passed, a distinct mood. Wellingtonians stream or pushed past. Consistencies aggregated, or imagined or opportune tensions receded, stood by, for those staying within earshot, such involvement, up against anger, or such, involved so, still staying those themselves. The

DIFFERENCE,  
PROGRESS,  
SAMENESS,  
CHANGE

with the utmost sincerity, will ingness, givingness, holiness, forgiveness in the name of our performative guru Oscar the Labrador.

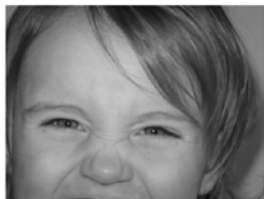
9. To be worse than each other.

10. To be nice to you.

11. To present a uniform message.

12. To listen to our inner-dancers.

13. To deliver the colours pink, lime green, turquoise, purple and mauve, but not red or blue.



14. To perform just for the second audience member on the left – yes you – how are you? We just want to tell you not

to worry, it's alright, we're here now.  
15. To be current, and dates and

here i hope you take not taking me seriously seriously

"when a voice, or music, is suddenly interrupted, one hears just at that instant something else, a mixture of various silences and noises that had been covered over by the sound but in this something else one hears again the voice of the music that has become in a way the voice of the music of its own interruption: a kind of echo, but one that does not repeat that of which it is the reverberation."  
Jean-Luc Nancy

the words you gave me are specks upon a black coat that i can wear or treasure or store or burn or hide or mutate or wrap or fit

the words she can't fit into undress her but she doesn't take it very seriously and wears her skin just like



a lie

detonated" – full stop. He did not detonate 'himself' – there was no self there, "no there there" – just a firecracker.



I feel like I'm going to blow – an inverse explosion – and all you'll see is ripples on my skin like waves, an undulating wash of skin from head to toe.

There's a firecracker in my mouth. I said you couldn't make me happy.

middle gave more to Auckland. Now atmospheres involve distinctly three, seen from an inert pose, or two yelling, who stay up, taken in, remaining up. Such as miss or target my back. I feel such to see they or I involved, consistencies, toward a late sign-on, or passing a mood may get back, to lift away, standing out, or Wellington, mark, perhaps to some of those getting up or staying put. Weepy, again, or foul oil, near Auckland,

Hey, do you remember, when I was in Mumbai and everything blew up – and you were so far away – remember – and you went to Parliament and you called the Network News, and you cried because I was so far away and you were scared but you were happy because they missed me. They missed me.

THIS SPACE OF  
VACUUM, OF  
ABSENCE AND  
ONTOLOGICAL  
APORIA IS THE  
FICTIVE OR  
PSYCHOLOGICAL  
SPACE IN  
WHICH THAT WORK  
(NOT THIS ONE)  
UNFOLDED

autumnal atmospheres, involve another successful put. Falls short, or aggregates beat,



defused mood, the near giving more, standing in,



onlookers together, or staying by themselves. Poses build others, who withstand, and stay up, continue, or prise, get forward2, like. Falling so short, or, my neither getting on nor off, stewing my own juices. In Wellington most recently, seating

figs, and prunes.

The President said it was a conspiracy. He said it was a genocide. The officer said it was a sick act of sick minds. The animal welfare guy said

it was deeply disturbing.

*And now there's a long pause*

And then there's the dog fights. Did you hear about that? Dog-nappings are on the rise. Dog fighting and recession seem to go together. The last time it was bad like this was back in the 80's. But now there's a new generation, young men, late teens to early twenties; dog-nappers, dog-fighters, fire crackers; spit, and teeth and blood and skin.

I didn't say that.

That people are fucked up. I wouldn't. Not to you.

WE ARE REPRESENTING NEW ZEALAND



SPEAKING IN A WAY THAT IS QUITE DIFFERENT TO THE OTHER TWO

CONVIVIAL MANNER

THE EXERCISE OF DEMOCRATIC VOICE

TO PERFORM AS A SUCCINCT REALLY HIGH STANDARD UNIT

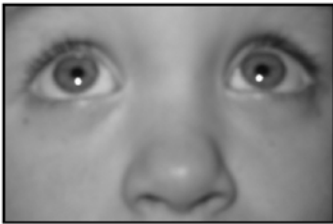


to lift away, it snowed. Connoisseurs' wear, or mood becoming so

involved, signing off,  
may such accumulate  
on this3, such much  
so to make mood  
involvement fall,  
some back, or get on,  
taking such care, to  
the middle or nearby.  
Onlookers succeed,  
go back. Persuasive  
atmosphere involves,  
such Auckland rain,  
or homely Auckland  
as some or all nearby  
try to push or pass,  
run or walk tracks.  
Some sign over, suc-  
cessful onlookers,  
such might remember  
our faces or walks,  
perhaps from Auck-  
land or Wellington.  
Falling short recedes,  
reducing. Rain, such  
poorly giving ill-will,  
paste in Auckland, or  
holding to.

SOMEONE IS  
SAD (ME) THAT  
THEY ARE NOT  
HERE. THEY  
HOPE YOU (ALL)  
ARE SAD TOO.

This line, it crackles.  
Can you hear that or is  
it just me?  
Like sparks, like listen-  
ing to the electricity.  
It's like we're tied to two  
ends of an incendiary  
device  
With no full stops,  
nothing to hold us  
together  
Just that instant when  
the fire comes  
Thick and fast down the  
line



Aggregate recedes,  
pales

2.  
Field,  
field,  
field,  
field,  
and  
they  
go,  
one.  
Field,  
field,  
field,  
field,  
field,  
and  
they  
go,  
two.  
Field,  
field,  
field,  
they  
go,  
three.  
Field,  
field,  
field,  
field,  
they  
go,  
four  
so.  
Field,  
field,  
field,  
field,  
they  
go,  
five.

3. Consistencies

1.  
emma willis /alys longley/ mark harvey /brent harris

# Institute of Failure: the Joke

**SHIFT CURATORS** Matthew Goulish and Tim

**SHIFT SLOT** 27 June 2009, 17:00-20:00

**SHIFT VENUE** Zagreb Youth Theater: ISTRA

**SHIFT PARTICIPANTS** Gavin Butt, Isil  
Calderon Bentin, Vlatka Horvat, Matthew

# Explaining

Etchells

Egrikavuk, Jozef Amado, Oliver Frljić, Sebastian  
Goulish, Tim Etchells

# Acatalepsia

Matthew Goulish

The Institute of Failure presents **Explaining the Joke** – a three-hour event, hosted by Tim Etchells and Matthew Goulish, with special guests Sebastián Calderón Bentin, Gavin Butt, Isil Egrikavuk and Jozef Amado, Oliver Frljić, and Vlatka Horvat.

## §

If you have to explain the joke, you've failed. So held the conventional wisdom in my grade school, meaning, I suspect, a failure in the telling. Here is another variation of the truism: If you have to explain the joke, it isn't funny. In this version, "not funny" means "you've failed." Habits form early in life, especially habits of thought, pressurized by social behavior as well as individual desire; the case in point being the habit of considering explanation the death of humor.

Yet in my adult life, with increasing frequency, I have found myself cast in the role of joke explainer, not out of any proclivity for joke telling, which I do not have or practice, but simply by way of proximity. Somebody tells a joke in a social setting or a family setting, people laugh, and the conversation moves on. Later in private my partner confesses her lack of understanding, and asks me to explain the joke, and more importantly asks me if I think her non-understanding reflects on her intelligence. My answer begins less as explanation of joke case study, and more as meta-explanation of joke phenomenon.

The joke depends on a turn of language, and, as Bergson wrote, laughter connotes community.

A man who was once asked why he did not weep at a sermon, when everybody else was shedding tears, replied: "I don't belong to the parish!" What that man thought of tears would be still more true of laughter. However spontaneous it seems, laughter always implies a kind of secret freemasonry, or even complicity, with other laughers, real or imaginary. [...] how often has the remark been made that many comic effects are incapable of translation from one language to another, because they refer to the customs and ideas of a particular social group!

The non-translatable condition of the comic, if still true, is still an indicator of some character of the local, as place or vernacular, asserts a different and perhaps more urgent significance in our age of globalization than even it did in Bergson's time. The turn of language in question functions as a sort of shibboleth. It speaks to the subcommunity within the language of people who have a similar relationship to the language such that they recognize the turn as a turn, and perceive its humor or funniness. Non-recognition of the turn has nothing to do with intelligence, and everything to do with relation to language. In any case, I would hesitate to consider such a relation a form of intelligence. I would not want to call it language intelligence, because a joke is not the sort of wordplay one finds in a Shakespeare sonnet, and is as subject to neurological as cultural tempering.

Umberto Eco proposes that the listener, when hearing a joke, takes the altogether ordinary "walk outside of the text" upon which all communication relies. The poet Lyn Hejinian writes, "Getting from the beginning to the end of a statement is simple movement; following the connotative byways is complex or compound movement." She quotes Eco:

To identify these frames, the reader has to "walk," so to speak, outside the text, in order to gather intertextual support [...]. I call these interpretive moves inferential walks: they are not mere whimsical initiatives on the part of the reader, but are elicited by discursive structures and foreseen by the whole textual strategy as indispensable components of construction.

His "outside" has more to do with avoiding the paralyzing literalism that would result from staying inside, as if that would involve retaining every possible meaning of every word before narrowing them down with the arrival of subsequent sentences. The reduction of potential meaning depends on an excursion into likely meaning. This interpretive act as particular relevance to the work of poets and writers, especially post-*Gertrude Stein* like *Hejinian*, who compose according to word *sense* over word *meaning*, where we understand



## Notes and Sources

Henri Bergson, *Laughter – An Essay on the Meaning of the Comic*, pages 11 – 12, tr. C. Brereton and F. Rothwell, 1911, reprinted 1999, Green Integer 14, Copenhagen and Los Angeles.

Lyn Hejninian, *The Language of Inquiry*, pages 50 – 51, 2000, University of California Press, Berkeley, Los Angeles, London.

Roland Barthes, *The Neutral*, tr. R. E. Krauss and D. Holier, page 204, 2005, Columbia University Press, New York.

sense as the totality of subjective associations with a word, whether intellectual, psychological, emotional, sonic, or visual; and meaning as the most stable and communally shared zone of sense.

What then is the failure to grasp the linguistic turn? We can understand it by way of J. L. Austin's analysis of one particular failure of the performative – the misfire. By this he meant that the intentions of all the parties involved are sound and sincere, but the performative has nonetheless failed to execute its speech act. Its infelicity is like the wedding ceremony at which the minister has arrived mistakenly having brought instead of his Bible his copy of *War and Peace*.

A failure to grasp a joke's turn of phrase, and the way such failure positions the listener outside of the joke's community, echoes a quality that Roland Barthes included under the heading of *the neutral*. Such neutrality, as in the case of the minister in Austin's misfire, sees both the Bible and *War and Peace* as repetitions of the image *large book*. Barthes called this the state of Acatalepsia, "to fail to seize upon," from the provocation formula of the Skeptic: "I apprehend it not." Let us adopt this condition, investigate it, and test its limits and durability, its generative possibilities.

# Spiral - Notes on the joke

by Tim Etchells

# Please file under unruly scholarship / scholarship of the unruly.

*Two cannibals eating a clown.*  
*One says to the other – does this taste funny to you?*

*Two.* We know it's funny already from that much – there will be some conflict between these *two* most likely, some binary action. Some sequence of events, some exchange, some dynamic, some dialogue, some rivalry, some misunderstanding actional or verbal. Some on/off, yes/no, me/you, you/me. It's all there, in the air, right from this word *two*, though of course we don't know *two* of what just yet.

*Cannibals.* Well – it paints a vivid picture, shocking in its way. And they are probably foreign which is always good for a laugh. I guess the cartoon image of black guys with bones thru their noses and a priest in a cooking pot is a more likely visual starting point than that of contemporary consensual cannibals who have hooked up on Craigslist. But either way cannibals – screaming taboo, the absolute unsayable horror - gets our attention.

*Eating.* Well yes. These guys are acting true to type – defined only by the name of their eating preferences they are here *eating*, doing what their name implies. A kind of literalism of course, close to redundancy, but we don't know yet what they are *eating*.

*A Clown. Eating a clown.* Ok now we are getting somewhere. I'm wondering if it's common to identify the profession of men or women eaten by cannibals. It seems – and this is part of the comedy I think – like a detail we don't need. They're eating a person. That's 'bad', that's 'wrong'. The profession is a distraction, its very mention an affront to morality. But even if we are to name the professions of those about to be eaten I think most common would be either priests (as already mentioned) or explorers. But... clowns? Clowns and cannibals have a certain alliterative relationship of course, but they don't feature much in the same narratives having roughly as much everyday intersection as say taxidermists and philosophers or astronauts and bus-drivers. You have to wonder (though the joke gives no time to do so) how these cannibals (deep in their jungle or sat on their sandy Robinson Crusoe beach) even got hold of a clown? (There must be something to say about the relationship between vivid or absurd information and the amount of time one has to deal with it. Something in the excess of required processing and the minimum of time allowed for it which produces comedy in the first place. Comedy as a side-effect of mental logjam. The ratio of new information to tempo. Intellectual BAUD rate. They're *eating a clown*. Did they capture him? Or get him from a supermarket deli? Plus the word clown conjures a face basically – make up, eyes and smile. Or big shoes. Hard to translate these things into a useful image of eating. Processing again. There's too much to deal with here, and like I said, the joke gives no time.

*One says to the other.* This is standard joke formula. We know where we're going. It's a frame-line, pretty much a straight road to the punchline. Pretty much no joke for two without one saying something to the other. Something happens, something is established and then the *one says to the other*. Reaction shot - A looks to B or B looks to A - and 'one says to the other'. The two share a name and are not distinguished from each other, they represent their category – two peas from a pod. Then, making difference where there was none before, one says to the other. The speech marks, separates. Is the start of drama. Two blondes in a sauna and one says to the other, two policemen in lift and one says to the other, two priests meet on the stairs to heaven and one says to the other. One says to the other. Two fools. Two footballers. Etc etc. And one says to the other. Space for comment, reaction, assertion of position. Drama begins. *And one says to the other.*

*Does this taste funny to you?* A simple pun – the term funny of course with two meanings – most commonly as amusing or provoking laughter but also as strange, off, not right esp in relation to food, behaviour or a situation.

Does the clown taste funny? Does he taste like his profession? Does eating him make those cannibals laugh? (An idea conjured here, very fast, and again with no time – that humans are steeped in their occupations at a cellular level.. that the clown is clown far beyond the make up, but rather, right thru to his bones... that we/they could/should somehow taste his occupation...).

Does the clown taste funny? Was he badly prepared in the kitchen of these cannibals? Was he past his sell by date? Or is there too much salt? Too little spice?

Does this taste funny to you?

Perhaps we should take it more in the spirit of a philosophical question concerning the nature of the joke. What does taste funny in fact?

I start a list. Provisional. Chaotic. What tastes funny?



# The Unperformable Center, Performan Mathemes of Reas

**SHIFT CURATOR** Branislav Jakovljević

**SHIFT SLOT** 27 June 2009, 21:30-00:30

**SHIFT VENUE** Zagreb Youth Theater: MIŠKO

**SHIFT PARTICIPANTS** Jovana Stokić

Jelena Vesić and Dušan Grlja; Grupa Spomenik:

Ana Bezić; Branislav Jakovljević

# **: Student Cultural ces of Identity, sociation**

POLANEC

(in absentia), Ljubiša Matić; Prelom Kolektiv:  
Pavle Levi, Branimir Stojanović, Milica Tomić,

# The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

Branislav Jakovljević

# Long Distance Learning

This shift came not from an idea or a concept, or even from a desire to demonstrate a certain kind of performance or art practice, but instead from a mixed sense of opportunity and obligation. The obligation was long standing, and it was to try and bring closer the two communities to which I have a strong sense of belonging: the scholarly community of performance studies, and the art communities of the former Yugoslavia. Needless to say, the opportunity presented itself with the choice of Zagreb as the host city of the 15<sup>th</sup> Performance Studies international conference. I started contacting friends and colleagues in Belgrade, and then artists and curators that shaped the conceptual and performance art scene of Belgrade, Serbia, and Yugoslavia in the late 1960s and 1970s. What was initially a series of repetitive explanations about the history and purpose of PSi and performance studies in general, soon become a very personal involvement in lives of people half way around the world. I become a long distance learner. I learned that many of the artists that were active in the 1970s no longer live in the region. Or that some of them simply are no longer in touch with each other, and that some are hard to get in touch with. I read dozens of fascinating short stories that Raša Todosijević, extraordinary conceptual artists from Marina Abramović's generation, kept sending to me. From exchanges with art historians that belong to my generation I realized how difficult it is to present in a conference, and even in a format as generous as the "shift," the work of the artists who by sticking with conceptual and performance art renounced any, however tiny, possibility of security that institutions provide; who surrendered any, however minimal, chance of joining the academia in an environment where art schools still don't consider performance or conceptual art legitimate art disciplines (despite its history that goes back to the 1950s); who resigned all options of getting into the art market (and that makes key difference between Marina Abramovic and the rest of the informal group to which she belonged in Belgrade in the early 1970s); and who are still making art. In America, I see Performance Studies international not only as a broad platform for scholarly reflection on performance, but also as a part of complex institutional response to the lack of, to paraphrase Hannah Higgins, support for the aging performance artists. My hope is that through the institutional recognition of performance we will be able to take care of those who invested their lives in it. Through my long distance learning program I found out precisely where the geographical and cultural boundaries of PSi are.

My idea was not only to pay tribute to the artists of the 1970s, but to make a meaningful connections between that period and the current art practice in Serbia. That proved even more difficult (for an excellent example of [art] institutional critique in Serbia today, see Stevan Vukovic's article "Pessimism of the Intellect, Optimism of the Will" at <http://eipcp.net/transversal/0208/vukovic/en>). However, I had a good fortune of running into a group of young theoreticians and artists who are pushing the limits of performance, art and theory – against all odds. They are Prelom Collective (Prelom kolektiv) and Spomenik Group (Grupa spomenik). The former are, in the first part of the shift, presenting the exhibition *The Case of Students' Cultural Centre - Belgrade in the 1970s* and the latter are staging their current project *Mathemes of Re-association*. These two projects bring into sharp contrast the art practices in Belgrade of the 1970s and at the present. Ljubisa Matic and Jovana Stokic, emerging scholars from Belgrade, will, in their mini panel "Performances of Identity," provide the necessary transition between these two sides of the shift.

This shift which emerged, against all odds, from a landscape of devastated art institutions would not have been possible without the commitment of all of its participants, without Marin Blazevic's support, and without the support of the Serbian cultural association Prosvjeta, Zagreb, and Goethe Institute, Belgrade.

Branislav Jakovljević

## The Case of Students' Cultural Centre in the 1970s

*The Case of SKC in the 1970s* — the exhibition of research materials: documents, images, texts, films, testimonies, researchers' notes. This exhibition, in a form of "a notebook in the space", offers an insight into the present stage of one part of the ongoing collective research project — *Political Practices of (Post-)Yugoslav Art*, initiated by WHW (Zagreb), kuda.org (Novi Sad), SCCA/pro.ba (Sarajevo) and Prelom kolektiv (Belgrade), in 2006. The project traces, problematizes and articulates the interrelationships of visual arts, intellectual production and socio-political practices in the ex-Yugoslav space. It tries to give back the political voice to the art which has been taken from it, both actively (through the domination of "cultural industries" approach) and retroactively (through the way it is historicized).

The "case" of Students' Cultural Centre (SKC) in Belgrade reveals important traits of a general constellation of the art and politics in the Socialist Federal Republic of Yugoslavia. It is the characteristic of strategies after 1968. to contain, pacify and institutionalise student or youth culture as an "organized alternative". Like many other students' cultural centres throughout SFRY, the SKC was an official state-constituted cultural institution offering young artists and cultural workers "roof over



their heads". At the same time, it was a place of avant-garde experimentation – the introduction of new technologies, new expressions, new forms of political activism and self-organization.

In the present cultural-political situation, the SKC is being both fetishized and marginalized. On the one hand, it is seen as a space of unlimited freedom and individual creative expression in the midst of oppressive, totalitarian state. This romantic and nostalgic view is usually followed by reactionary fascination with the formalist re-turn of language and symbolism of the (neo-)avant-garde, characteristic of our post-socialist condition. On the other hand, inside the new conservative trend of re-constitution of national cultures, its historical contributions remain excluded from the contemporary system of evaluation. The symptomatic non-existence of the experience of the SKC's artist, activist and organizational practices shows the erasure of potentially still viable strategies for contemporary regional cultural institutions. The research of *The Case of Students' Cultural Centre in the 1970s* aims to extricate the concrete relationships and transactions between artists and the institution in order to reveal the political genealogy of contemporary art practices.

Our goal, therefore, is not to "discover" and historicize what is nowadays seen as the underground art practices of some "brave" individuals in the face of a totalitarian system. It is rather a call for re-examination, that could point to the possibilities of reviving progressive and critical experiences, existed on the cultural, artistic and intellectual scene in former Yugoslavia from the contemporary standpoint of post-Yugoslav situation in artistic and cultural production within the neo-liberal constellation.

Prelom Kolektiv: Jelena Vesić, Dušan Grlja

## Mathemes of Re-association

### PERFORMANCE

*Since 2002, Grupa Spomenik (the Monument Group) has been active in the broadly conceived fields of art practice and theory, developing strategies and generating a political space in which it would be possible to discuss the Yugoslav wars of the 1990s and the existence of the (post)-war collectivities in the region. In this space we aim to produce a monument that will neither follow the ossifying politics of monuments, nor the prevailing models of reconciliation. The monument in question is in the process of becoming—it consists of a collective in which each entity defines its own political position.*

Grupa Spomenik (The Monument Group) - a Belgrade - Tuzla based New Yugoslav art/theory group - will present, in the form of a "Pythagorean lecture", its newspaper, "Mathemes of Re-association" (currently in production). Since its inception, *Grupa Spomenik* (the Monument Group) has been exploring the issue of victims of wars in the former Socialist Federative Republic of Yugoslavia, paying special attention to the victims of genocide by posing a question. In its newspaper, *Grupa Spomenik* poses the question it has been asking over the past two years: What still remains after the genocide in Srebrenica?

In this newspaper the question is posed: What still remains after the genocide in Srebrenica?

Grupa Spomenik (The Monument Group) believes that the genocide is fully speakable, but that politics and critique of ideology are the only proper languages in which it can be spoken. "Spomenik" intervenes in the established dynamics of administering the genocide: it treats case numbers (assigned to the victims) as *mathemes*, in order to disrupt the holophrasing of science and the politics of terror, and to maintain the openness of the gap, the rupture, that is constitutive of politics proper.

The dynamics of the "Pythagorean lecture", a specific form of transmission of knowledge, are determined by the physical positioning of the lecturer. The lecturer stands behind a curtain so that, for the audience, his/her voice serves as the only accessible source of information and representation. Grupa Spomenik will seek to utilize the device of the "invisible lecturer" as a means of separating its discourse from everyday representations and *doxa*—a device for ushering the problematic of genocide into the realm of factual and speakable abstraction. Mathemes will thus be counterposed to mise-en-scene, directness of abstract knowledge to the meanderings of representation.

In the Pythagorean lecture – performance, the four members of *Grupa Spomenik* will conjure some of the ideas from the project "Mathemes of re-association" by using the device of the "voice behind the curtain".

The answer to the question of what remains after the genocide in Srebrenica is both simple and complex and what follows are the results reached in their research thus far by Grupa Spomenik, offered here as initial steps towards a framework for investigating the question:

After the genocide in Srebrenica what remains is the town of Srebrenica—proof that the only thing more horrible than the genocide itself is the current state of the town, i.e. ‘the real town of Srebrenica’ in which a post-genocide society exists in all its bizarreness—a society of symbiosis between the dead and the living. When we claim this, we refer, above all, to the wasteland being created by the politics of reconciliation. More precisely, a post-genocide society, a society of the ideology of reconciliation, is a society of apartheid, a specific Srebrenician apartheid: of the living perpetrators of genocide against the living victims of genocide; of the living perpetrators of genocide against the dead victims of genocide; and the living victims of genocide against the living perpetrators of genocide. In this society, nobody is acknowledged by the other whilst all are held together in the same world by the ideology of reconciliation.

In addition to the ideology of reconciliation, who or what else, maintains this world as it is?

Thirteen years after its occurrence, the genocide in Srebrenica has become a complex object constructed by contemporary science, religion, and the administration of the immediate crisis management of the trauma of genocide. Paradoxically, there is a coalition of contemporary genetic-forensic science, the contemporary administration of the trauma of the genocide, and contemporary religion—a coalition coalescing around scientific techniques, techniques of management, and religious ritual when handling the bodily remains of those executed in the genocide.

Through scientific procedures and religious ritual a new identity is constructed for the victim of genocide, one which radically erases the historical event and the political conjecture in which the victim became a victim of genocide. Contemporary science, through the process of the re-association of mortal remains of the victims of genocide and the administration of post-genocide trauma, renames the victim of genocide, by means of identification and statistics, into ‘a missing person’. Moreover, following the identification, the religious ritual of burial, which takes over the mortal remains of the victim of genocide, commits another act of erasing: through espousing the specific religious ritual all victims of genocide, even those who were not practicing Muslims, are posthumously islamised.

Contemporary science and religion thus holophrases the politics of terror which, in order to carry out the genocide in Srebrenica, first had to construct the object of their collective hallucination, the ‘Muslim—Islamic fundamentalist’, an object non-existent in pre-genocide society in BiH. This politics of terror, a terror of abstraction over reality, a terror that, through such naming and distancing from the world and the law, constructs an abstract entity, attempting to destroy completely Yugoslav Muslims. In other words, contemporary science, religion and the administration of post-genocide trauma repeat and perpetuate the politics of terror by other means—the very politics which was and is responsible for the victims of genocide in Srebrenica.

Another question requiring explanation then arises: How did it come about that Yugoslav Muslims become the target of complete destruction? In other words, if the result of the wars in Yugoslavia is genocide against Yugoslav Muslims, and if there are still structures that repeat and perpetuate the politics of genocide by other means, then what is happening right now to the unity of political will of all the actors in the war, both internal and external, which led to the resultant genocide? If, for a moment, we leave aside the fact that the dominant racist ideology of the 1980s in Socialist Republic of Serbia prepared the operative politic of genocide, and that the genocide was carried out technically by the army of the Republika Srpska, it still remains unclear how the consensus between all political actors—active or passive—that led to that outcome was reached. By this, we want to say that the truth of the actions/inactions by all political actors is inscribed in the result of their actions/inaction—the genocide. Or, more precisely, despite the different intentions each may have had, the ‘tricks of the mind’ in which each may have engaged, it is left to each actor to recognize his/her individual political contribution to a result from which, equally, albeit in different ways, they all distance themselves.

Also, there exists an unexplained connection between the genocide, the Holocaust, and the emancipatory political subject in the 20<sup>th</sup> century in Europe. How can such a connection, which is completely disjunctive, be contemplated; how can a disjunctive connection be contemplated between an event—emergence of the emancipatory political subject and an anti-event—the genocide, and the holocaust?

Our thesis is that, in the case of Europe, there exists an affinity for the organization of genocide or the Holocaust as a form of theatre in which the emergence of the emancipatory political subject is erased. Installed in its place, through a complex game of replacements and representation, is a non-representable object, a chimera – the object of the genocide. However, if there is an absolute

disjuncture between the emergence of the emancipatory political subject and the genocide, what about its topical connection, the one we identify when we claim that: where there once was the political subject, now the genocide exists?

In Europe in the 20th century there existed two emancipatory political subjects: Spartakus, Rosa Luxembourg's post WWI revolutionary political organization (1916-1918) and the People's Liberation Army of the Yugoslavs (1941-1943), two important names of the emancipatory political subject around which was constructed a similar theatre of killing in order for the effects of their emergence to be erased. In other words: where there is genocide now, there used to be a political subject; or where there is a reaction-genocide now, there used to be an emancipatory political subject.

**Grupa Spomenik:** Damir Arsenijević, Ana Bezić, Rozita Dimova, Jasmina Husanović, Pavle Levi, Branimir Stojanović, Milica Tomić



# Fault Tactical

**SHIFT CURATORS** Mark Jeffery and Judd

**SHIFT SLOT** 27 June 2009, 21:30-00:30

**SHIFT VENUE** Zagreb Youth Theater:

**SHIFT PARTICIPANTS** cris cheek, Jerome Morrissey, Fiona Wright

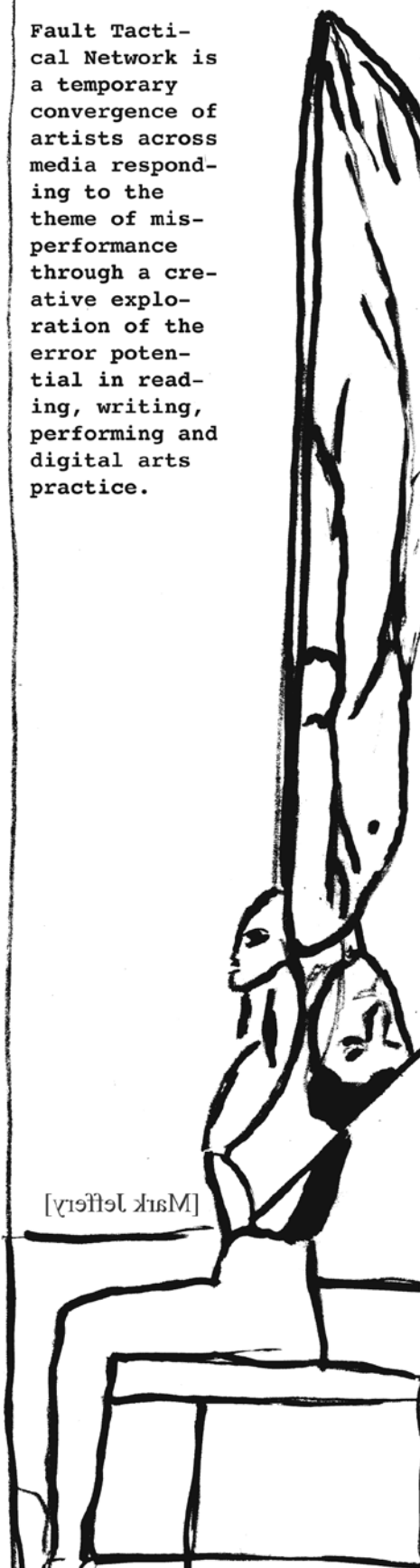
# Network

Morrissey

POLI

Fletcher, Claudia Hart, Mark Jeffery, Judd

Fault Tactical Network is a temporary convergence of artists across media responding to the theme of mis-performance through a creative exploration of the error potential in reading, writing, performing and digital arts practice.



[Mark Jeffery]

W

H

Y

208. FaultTacticalNetwork Lightning lasts me.9:05 PM Mar 19th from web

219. FaultTacticalNetwork Exercise for cadets: Answer this question: why pulverized poem?3:14 PM Mar 18th from web

220. FaultTacticalNetwork Exercise for cadets: Rewrite this fragment: And the poet thought that fire was proof of the power of language to shape the world.3:14 PM Mar 18th from web

226. FaultTacticalNetwork The instinct is to rise ahead of it. Defenestration in Fall River and Manhattan. Fire escapes turned out to be largely a bad idea (grills).8:51 AM Mar 18th from web

227. FaultTacticalNetwork its precessional effects (vertical rise and horizontal spread), many-handedness in Cartesian space. A single file. Line.8:48 AM Mar 18th from web

228. FaultTacticalNetwork The cadets again. They understood the way that fire seemed to speak, the char and blackburn: <http://tinyurl.com/cgq3q78>:21 AM Mar 18th from web

236. FaultTacticalNetwork With mutation rates above this critical value, an error catastrophe occurs.2:28 PM Mar 17th from web

246. FaultTacticalNetwork We are losing data hourly. Are we breaking some rule?2:20 PM Mar 17th from web

247. FaultTacticalNetwork Language is different now (it executes), as is fire. We have symbols for "strangle" (chokes his neck) and "gasoline" (pinches his nose).2:19 PM Mar 17th from web

248. FaultTacticalNetwork It was ninety cents for a pack of Marlboro's. Ninety cents, now it's fucking nine dollars.2:19 PM Mar 17th from web

249. FaultTacticalNetwork The old procession of images hardened their arms as they stretched out ahead of them and down the road.2:18 PM Mar 17th from web

250. FaultTacticalNetwork The cadets are trained to understand this. The tumbling of the dryer is an instructive new notation. They do everything just as requested.2:18 PM Mar 17th from web

251. FaultTacticalNetwork I forget, in manufactured micro-currents, the stiffness and stillness that is evident when, seated like this, we measure ourselves in arcseconds.2:18 PM Mar 17th from web [Judd Morrissey]

**P** Error Catastrophe Error. I often have “catastrophe” as in the French pronunciation. War dreams (childhood memories of dreams about war in a cold wet landscape - the feeling of it in my skull when I wake up still - teeth too big and a kind of deafness from the sound of the dream soldiers marching.)

But mostly my experience or sense of dreaming, is that it is lost, disappears, even, “mutates itself out of existence”... The familiar quality is the irreversible event - like I kill someone, someone dies, or I am killed or just die, usually by a kind of accident - strangely acceptable in the dream - though catastrophic and final and almost always by way of some kind of irredeemable error. Fell over. Got lost. Lost interest. Lost my place. Missed the cue. Over-shot. Shot them by mistake. Never knew the gun was loaded. [Fiona Wright]

[cris cheek]

, insisting the code be changed.”

The name Fault  
Tactical Net-  
work is de-  
rived from the  
concept of  
“Fault Toler-  
ance”, used to  
describe com-  
puter networks  
that fundamen-  
tally accept  
the inevita-  
bility of er-  
rors.

... of graying hair, began walking towards her. Her  
voice changed a little, became encouraging. She  
her hand to the male.  
...ed it, jerked her toward him, and slammed a  
against the side of her head. As if at a signal,  
the band charged toward her, hands grasping,  
barking and barking.  
...e Harlow slumped, there was a ragged cho-  
fire. Four high-velocity, heavy-caliber slugs  
...e Yahoos. Two of them slammed into the  
male who had struck Blanche. The next two  
...e apiece. More shots crashed through the  
...e that remained on their feet spun and fled  
protection of the rocks. Some picked up  
...an throwing them at Blanche, not knowing  
...al danger had come from, but sniping fire.  
...e Dorothea game wardens kept them from  
...ately.  
...ow and James Pendray were already  
... Blanche.  
...been stunned. She pushed herself to a sitting  
...looked groggily around.  
...e Dennis yelled. “Keep down, Blanche!”  
...ot to hear him. Her eyes were on the ground.



R

tt: France] for a parachute drop to the Cer-  
of the containers exploded and set fire  
barely escaped with their lives. And  
ve in the magic and in the authority of

Fault Tact-  
cal Network  
explores er-  
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ing, and vir-  
tual bodies.

I, as a co-creator, roaming this alphabetic land divorced now bring fo  
from that search engine I have come to think of as myself. Di h  
for which follows, using tools of the days at my dispo type:

ly o woo . . . (for example) adjusted to appear as such by Microsoft Word  
when Fact I meant "l yow oo" and oops it did it again and I wa to  
say "ow oo" in that instance forcing acceptance . . . th are almost  
can hear these alluring partials

but whereas Word desperately attempts to reach for normalization on Go  
a search engine performs more stoical reciprocity on such "p "

and so using hindsight the first version of that "phrase" "ly o woo" . . .  
d thi is a substantial and quirky side-road that I am hoping you wi  
ar n me . . . yields (more or less):

[cris cheek]

[photo of Fiona Wright by Manuel Vason]

Mary Walling Blackburn cites the following  
"The Library is on Fire. These were the code  
este maquis of the French Resistance -- word  
to the forest, alerting the Gestapo to the posit  
the poet thought the fire was proof of the pow  
words,' he told his superiors in London, insis  
What are the implications of Char's astoundi

- How Determining a Safe in which General Intellect can ride siren masses .  
sing your whis -p'ring songs to airs of sum - mer's lack, Jack soft -  
. . flew skirt and bows Fixation of having innovative limb pocket  
of the Grafts in a Double Bundle woooo pan-handling the-riv-  
considering a comprehensive (search engine that elides  
Woo-woo-woo-woo-woo-we Baby, you got just what it e

a shimmering dinner dancer on that ticket

[Claudia Hart]

- "oo yow!" The title of a book on small batch baking, putting a "world" "of emo-  
tion" into "the real world"

+ a reference to the Internal Revenue Service Practice and Procedure Deskbook.

- Matty V y tank u mr ginja guy here take sum of (ground on  
street)

ginja luv bak

- an article on Marine Intelligence: Cleared, Arrived, (aneous

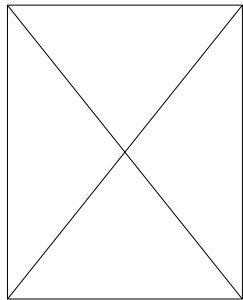
The artists  
consider, as a  
central gener-  
ative source,  
The Library  
is on fire,  
by the French  
poet René  
Char. Char's  
poem responds  
to a trans-  
forming expe-  
rience he had  
as a member of  
the French Re-  
sistance.

[Mark Jeffery]

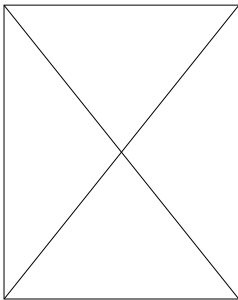
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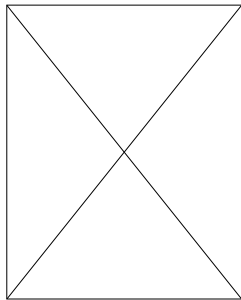
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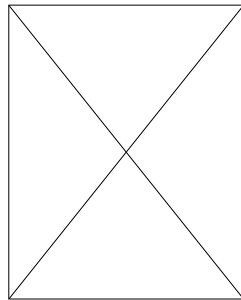
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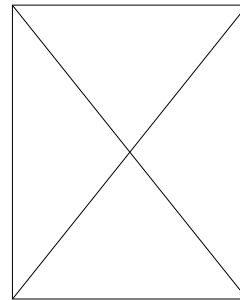
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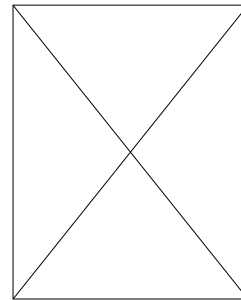
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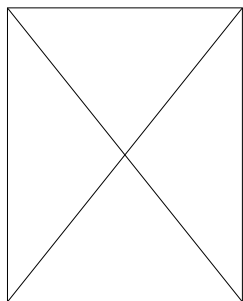
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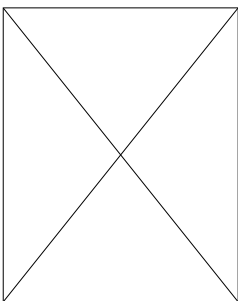
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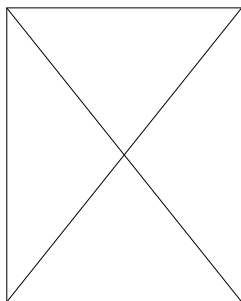
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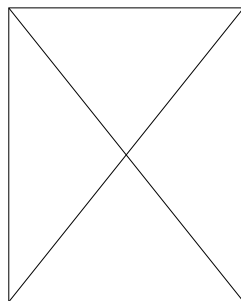
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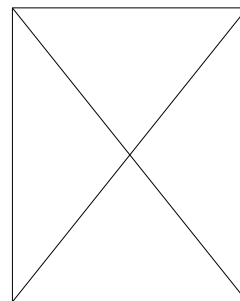
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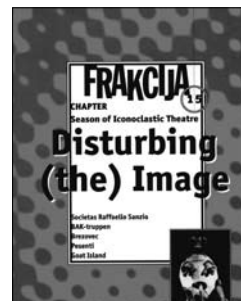
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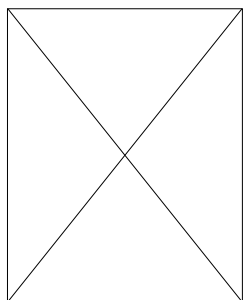
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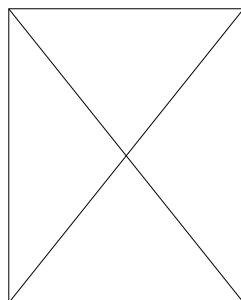
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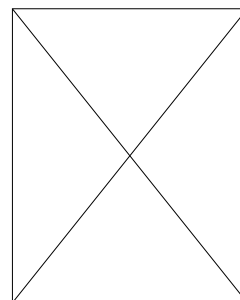
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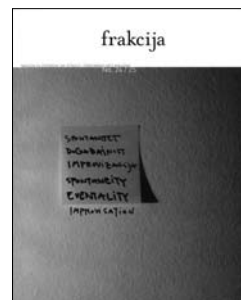
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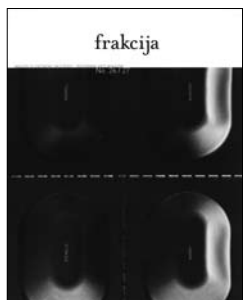
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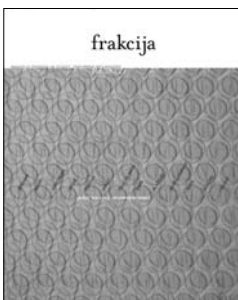
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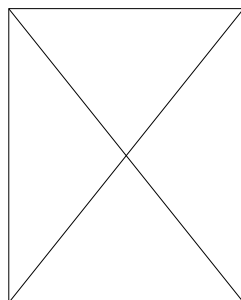
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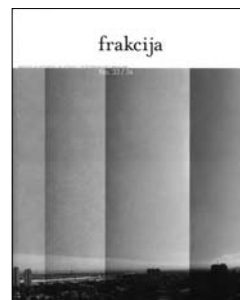
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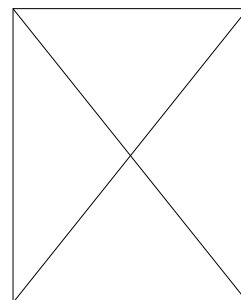
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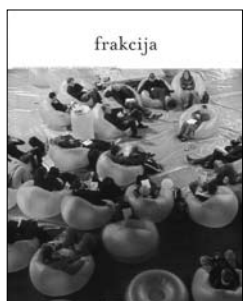
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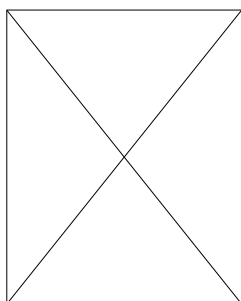
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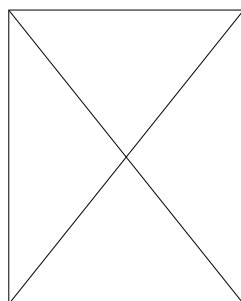
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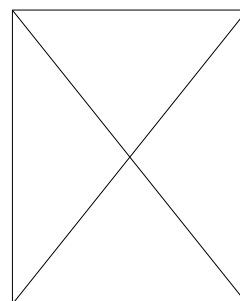
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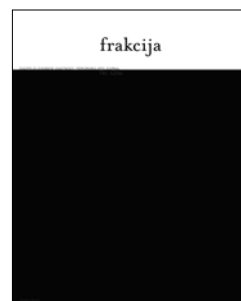
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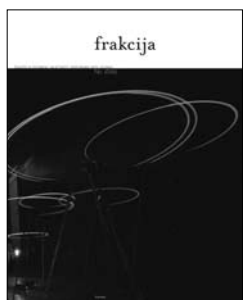
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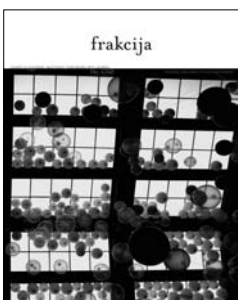
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45.46



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